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# THE CANADIAN FILM DIGEST

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May, '73 35¢


## BOUCHET SAYS LEVERAGE TO END WITHIN SIX MONTHS

Claude Bouchet of the Secretary of State's department, told French producers at a meeting that the government would end the 60% tax benefit within six months.

He didn't state when the official pronouncement would come, or if some other tax incentive for investors in film would be established.

It has been feared for some time that the Revenue department would cancel the scheme. English production, now just crawling along, has been attributing its snail's pace to the government's refusal to state a clear policy on the matter.

Comments have ranged from acceptance — because film should not have such a crutch to lure investors — to expressions that the loss of the tax benefit at this point in time would cripple the industry.

"One thing is good," said French producer Claude Heroux. "Now we know where we stand. Now we have a clear statement. The Quebec Producers' Association agrees with the government that the abuse of the shelter is bad."

"Now we can go back and say 'What are we going to do about it?' "

## Pinsent Wins Showbiz Award for Rowdyman

Gordon Pinsent receives The Earle Grey Award from Earle Grey.

Gordon Pinsent's performance in the feature film The Rowdyman was officially recognized as the best of the year by his fellow actors and writers at their annual award presentation on Saturday April 28.

Held at Toronto's Regency Hyatt House, the award ceremony was part of the annual gathering of the Association of Canadian Television and Radio Artists (ACTRA). Other awards were presented, and the evening featured a lavish dinner, dancing, and a steep ticket price of $15.00 per person.

But everyone felt it was worth it, for, as Master of Ceremonies Pierre Berton put it, it was not only a night to get together and celebrate, it was an occasion to recognize talent in Canada. "We think there are stars in the country, and the country should know about it," said Berton.

A total of seven awards were given, up from three last year, and the nominees were chosen by the various ACTRA locals across the country. The exception to this was the John Drainie Award, the original of the group, in which case the winner was chosen by a panel of previous winners.

Nominees were accepted according to number of members in the local — Toronto gave six and Regina one, for example — and the list was then narrowed down to three and a winner chosen by a panel of persons for each category. The panels were drawn from outside the union itself.

A special sculpture was commissioned by ACTRA from William McElcheran for presentation.

Veteran CBC Montreal producer Rupert Caplan was presented with the John Drainie Award. Other winners included Max Ferguson, who received the Gordon Sinclair Award for outspoken opinions and integrity in broadcasting; Neil Copeland for best documentary writing for his radio scripts; Len Peterson for Best Drama Writing for a radio drama; Peter Gzowski for Best Public Affairs braodcaster; Anne Murray for Best Variety Performer; and of course Gordon Pinsent received the Earl Grey Award for Best Performance.

Pinsent was not only the only nominee from film, he was the only one of the winners to win for work in film-making. Radio scored the best, and TV, it seems, was considered to be only second best.

# CANADA AT CANNES: KEY WORD IS 'MARKET'

Canada's effort at Cannes this year will be the first time the country has undertaken an intensive marketing approach to the festival. In prior years there has been Canadian representation and entries, but no real selling job has taken place. 1973 is to be different.

Besides the usual theatre rental and publicity people, with headquarters again at the Carlton Hotel, an elaborate presentation package has been assembled with promotion sheets on each film to be represented. A new name, Cinema Canada, underlines the fact that the emphasis is on making film people aware of the Canadian industry. And this year the emphasis is on features.

A new secretariat was created via the Secretary of State's office, with Robet Desjardins as its head. David Noveck, director of the Information and Promotion Division of the National Film Board has joined the group to handle publicity. Christian Rasselet will assist Desjardins; he co-ordinated activities in Canada.

Each producer was encouraged to obtain stills from his film for the brochure, and the whole psychology has seemed to change from their point of view. A concerted effort is planned for this year unlike any year previous.

Canada's Official Entry is Gilles Carle's La Mort D'Un Bucheron. Two films have been chosen for The Directors' Fortnight, Bill Fruet's Wedding in White and Denys Arcand's Rejeanne Padovani. Claude Jutra's Kamoursaka has been asked to participate in the Critics' Week.

The idea for the new approach to Cannes arose from a brief submitted earlier this year by several producers and film people. The consolidation of all festival information into the Office of the Secretary of State undoubtedly helped.

The Canadian delegation will be led by Michael Spencer, Executive Director of the Canadian Film Development Corporation.

Films to be Shown are:
August and July, by Murray Markowitz (Crawley Films)
Keep it in the Family, by Larry Kent (Cinepix)
Le p'tit vient vite, by Louis-Georges Carrier (Mojack Films)
La Vie Revee, by Mireille Dansereau (Faroun Films)
The Pyx, by Harvey Hart (Host Productions)
Get Back, by Don Shebib (Mutual Films)
Kamouraska, by Claude Jutra (France Film)
Rejeanne Padovani, by Denys Arcand (Cinepix)
The Rainbow Boys, by Gerald Potterton (Mutual Films)
Wedding in White, by Bill Fruet (Cinepix)
Le Temps D'Une Chasse, by Francis Mankiewicz (Cinepix)
La Mort d'un Bucheron, by Gilles Carle, (Mutual Films)
Les Colombes, Jean-Claude Lord (Mutual films)
Slipstream, by David Acomba (Cinepix)
Taureau, by Clement Perron (NFB-France Film)
Paperback Hero, by Peter Pearson (Alliance Film Dist.)
OK Laliberte, by Marcel Carriere (NFB-France Film)
Quand c'est parti, c'est parti, by Denis Heroux (Mutual Films)
Journey, by Paul Almond (Astral Films)
Cry of the Wild, by Bill Mason (Keg Productions)
Et du Fils, by Raymond Garceau (NFB-France Film)
Quelques Arpents de Neige, by Denis Heroux (Mutual Films)

Note: Companies listed in brackets above are Canadian Distributors for the film.

Note: George Kaczender's U-Turn was to have been shown at Cannes, but at the last minute it was accepted by the Berlin Festival, so it cannot be shown at Cannes also.

# English Feature Producers Announce New Association

English Canadian feature film producers have formed a new association to represent, their interests, it was announced in Toronto.

The association will include anyone who has worked as executive producer or producer on a feature film, and the number of potential members now totals about twenty-five or thirty.

The new group is separate from the Association of Motion Picture Producers and Laboratories of Canada (AMPPLC) because, as member David Perlmutter (The Neptune Factor) puts it, "The AMPPLC's purposes are many and are divergent. That's good but not good for us. We felt we needed an organisation to highlight our purposes, such as government relations, distribution and exhibition, TV sales.

"We aren't planning to be exclusive," says Perlmutter. "Even though you must have been involved in a film to be a member, we have one member who will act as a liaison with anyone who wants to join whether he has tried unsuccessfully to arrange a property, or wants to do so."

First task of the group was to meet Claude Bouchet of the Secretary of State's department in late April; next the group is expanding a brief originated by the CFDC for discussion on the current tax question.

## French producers have frustrating session with Sec State

A group of French producers journeyed to Ottawa in late April for a meeting with Claude Bouchet of the Secretary of State's office. Neither side seemed to enjoy the occasion.

Bouchet commented that the film industry is 'primitif', using the French word. Producer Maxine Samuels (The Pyx) said, "My French is a little rusty. Could you say that in English?" Bouchet said that the word was the same, primitive.

Director Denis Heroux articulated what the others were feeling at the time. He said, in a state of shock at the remark, "You represent us and you think that? You're supposed to help."

Producer Harold Greenberg commented that if we're so primitive why do we supply so many jobs?

Bouchet also stated that the tax leverage, based on the 60% benefit common in films, was about 50 to one. Greenberg commented that Bouchet should spend a weekend at Dorval Airport and watch the money being flown in by Swissair.

Producer Claude Heroux emphatically denies such abuse. He says members of the French Canadian Producers' Association, of which he is president, have never gained more than 3 to one. Especially since the Canadian Film Development Association would not allow any more than three to one.

"Bouchet was very naive," said Heroux. "When foreign pictures are bought and claimed at 30 to one, that's different. But it hasn't happened in Canadian movies.

"It's good that he said it, though. If he is naive, then let's know it. What's bad is that Bouchet associated these practices with our group. But now we know what we're dealing with."

## INDUSTRY FORMS NEW GROUP

Canada's English film industry has made concrete, if still only tentative, efforts to join together to act as a complete unit in dealings with government and in increasing communication between various facets of the industry.

The Canadian Council of Film-makers includes members from all branches of the industry, union and non-union, professional and non-professional.

It was officially proclaimed at a meeting held at Toronto's Tivoli Theatre in April. A board was elected and much heated discussion took place.

A nine-point set of aims and objectives was drawn up, stressing three main ideas: To encourage an increase in the demand for Canadian movies, both in and beyond Canada; to promote government lobbying; and to encourage priority for Canadians in filling jobs in the industry.

Meeting co-chairmen were director Peter Pearson and cinematographer Richard Leiterman.

The meeting was called after a preliminary one three weeks earlier. The first meeting arose out of alarm at the realization that only three or four features are planned for English Canada in 1973.

At the second meeting, called to determine if an all-industry group was necessary, the response was to form one.

Elected to the board were F.R. Crawley, Alan King, Ron Kelly, Don Shebib, Agi Ibranyi-Kiss, Ken Post, John Board, and Richard Leiterman.

## Alberta Exhibs want liquor in theatres

The Saskatchewan Motion Picture Exhibitors has presented a brief to the provincial cabinet which states that movie theatres should be allowed to serve liquor. A provision that it would be served only in restricted shows was included.

The exhibs claim that theatres are under pressure from so many new areas of competition — TV, night clubs, cocktail lounges — that liquor is needed as an added incentive to keep attendance at movies up.

Furthermore, a number of young people are now leaving theatres and going to bars, since the drinking age was lowered last year to 18.

The brief opposed entertainment in beverage rooms, which was recommended by a special legislative committee on liquor. Theatres in rural communities would be put out of business if it were allowed.

The brief also urged the lowering of the age limit for restricted movies from eighteen to sixteen years old.

# Market Report

ENTERTAINMENT STOCKS

| STOCK | CLOSE Mar. 30 | CLOSE Apr. 27 | NET CHG. | HIGH FOR 73 | LOW FOR 73 |
|---|---|---|---|---|---|
| **TORONTO STOCK EXCHANGE** | | | | | |
| Baton | 12⅞ | 11⅞ | -1 | 14¼ | 11½ |
| Bushnell | 11½ | 11 | -½ | 12 | 7⅞ |
| Canadian Cable Systems | 17½ | 17¼ | -¼ | 19½ | 16½ |
| CFCN | 9½ | 9 | -½ | 10¾ | 9 |
| CHUM B | 12½ | 12½ | — | 13½ | 11¼ |
| IWC Industries Ltd. | 3.90 | 3.50 | -.40 | 4.00 | 3.35 |
| Maclean-Hunter Cable | 16¾ | 15⅛ | -1⅝ | 18½ | 15⅛ |
| Premier Cable | 16 | 14½ | -1½ | 19 | 14⅛ |
| Q Broadcasting | 4.80 | 4.25 | -.55 | 6.25 | 4.25 |
| Rank Organization | 11¾ | 10⅜ | -1⅜ | 13¼ | 10⅜ |
| Selkirk A | 15¼ | 15¾ | +½ | 17 | 12½ |
| Standard Broadcasting | 13¾ | -1 | 15 | 12¼ | |
| Western Broadcasting | 14½ | 14½ | — | 15¾ | 13¾ |
| **MONTREAL STOCK EXCHANGE** | | | | | |
| Astral | 1.65 | 1.25 | -.40 | 2.60 | 1.25 |
| **VANCOUVER STOCK EXCHANGE** | | | | | |
| All Can A | 2.65 | 2.75 | +.10 | 3.50 | 2.00 |
| All Can B | 2.60 | 2.75 | +.15 | 3.40 | 1.80 |
| **NEW YORK STOCK EXCHANGE** | | | | | |
| Columbia Pictures | 6¼ | 5½ | -¾ | 9⅞— | 4¾ |
| Walt Disney | 93½ | 88⅛ | -5⅜ | 123⅞ | 88 |
| Gulf & Western | 27⅛ | 23⅞ | -3¼ | 35¾ | 23½ |
| Loews | 31⅝ | 26¾ | -4⅞ | 48 | 26 |
| MCA | 24⅛ | 23⅜ | -¾ | 34¼ | 22⅞ |
| Metromedia | 18⅜ | 17⅞ | -½ | 32¼ | 16½ |
| MGM | 19¾ | 18⅝ | -1⅛ | 24 | 18⅜ |
| National General | 29¾ | 30 | +¼ | 36⅝ | 25¼ |
| Transamerica | 14¾ | 12⅞ | -1⅞ | 17⅝ | 12⅝ |
| 20th-Fox | 8⅞ | 7¾ | -1⅛ | 12⅜ | 7½ |
| Warner Communications | 25 | 21½ | -3½ | 39⅛ | 20⅜ |
| **AMERICAN STOCK EXCHANGE** | | | | | |
| Allied Artists | 3½ | 2¾ | -¾ | 4¼ | 2¾ |
| Cinerama | 2 | 1¼ | -¾ | 2 | 1¼ |
| Filmways | 3⅞ | 3¼ | -⅝ | 5⅜ | 3¼ |
| General Cinema | 26 | 21⅛ | -4⅞ | 37¼ | 21 |


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# Domestic Notes

## People, Places and Events from Across Canada

Toronto's **Quadrant Films** will see its $1.5 million Neptune Factor premiered in Florida on May 17. The Continental Theatre, Winter Haven, will see stars, bands and all the trimmings. There will be a press reception at famous Cypress Gardens prior to the screening, including performances by aquatic teams, and a documentary on the making of picture which will be projected eighteen feet under water for viewing. Bands and a parade will then lead the cast and dignitaries to the screening place.

Downtown Calgary will get a $500,000 glass from twin cinema, to be built by **Hector Ross.** It's directly across the street from the **Odeon Uptown,** which is now being twinned . . . **Bennett Fode** not only turned his art theatre in Toronto into an exploitation house, he found too little product to show, so now he's making his own. His second feature is currently in the final stages . . .

**Reactions: Wedding in White,** Dermet Productions' Canadian Film Awards winner which was directed by William Fruet, has opened in New York to good, strong reviews . . . Ivan Reitman's **Cannibal Girls,** shot as a quickie last year outside of Toronto, has been demolished by the U.S. trades. American International is distributing.

**Anne Murray** has been signed to sing the title song in Stanley Kramer's Oklahoma Crude . . . **Gordon Pinsent** has turned his Rowdyman screenplay into a novel, and is currently making the rounds of Canadian publishers with it . . . **N.A. Taylor** has resigned as President of International Film Distributors. Company was sold last year by Taylor to NTA, and he agreed to stay on only for a limited time. Charles S. Chaplin continues as executive vice president.

**R. Fraser Neal** has been appointed President and general manager of General Sound and Theatre Equipment. He joined the company as general manager in 1970 and is responsible for its overall operation.

**Projects:** The James Huston novel of Eskimo life, **White Dawn,** is being filmed by Paramount and Martin Ransahoff in Frobisher Bay. A Canadian crew is being used. Stars are Timothy Bottoms, Warren Oates, and Lou Gossett, with the townspeople making up the rest of the cast . . . Mutual Films is now making a concerted effort to break into the English market. Plans call for a suspense pic, called **Child under a Leaf,** starring Dyan Cannon. Writer and director is George Bloomfield, and setting is Montreal . . . Al Waxman plans a fall shooting on Gordon Pinsent's new script **John and the Missus.** Alvan Rakoff will direct it on location in Newfoundland.

**Ridiculous Projects.** Rumour heard that Ryan O'Neal has been asked to play none other than Maurice 'The Rocket' Richard in a film biog.

**Grants: La Cinematetheque Quebecois,** Musee du Cinema, has received $150,000 for a film storage vault with full security and climate control. It's from the Secretary of State's program for aid to museums . . . Senior arts grants have been awarded to film-makers **Morley Markson** and **Joyce Weiland** and critic **Martin Knelman.** No specific amount is given, but the grant includes cost coverage of up to $10,000 and a travel and living allowance which could bring the total to $23,000 . . .

**John S. Gaisford** has left Somerset Productions, which he founded, to work as an independent producer. Having experience in all facets of film work, he is best known for his dubbing ability, and his work as a feature producer for Out of Touch, the encounter group film made in Toronto Gaisford dissassociates himself with the post-production on that film, for which he also acted as director . . . **Richard Leiterman** finally got his IATSE membership, he was turned down last year when he refused to take an oath of allegiance to the United States. Oath requirement has been dropped . . . The main purpose of his IATSE joining was to act as cinematographer for White Dawn. Then he had disagreement with Paramount and backed out.

At the Society of Motion Picture and Television Engineers' (SMPTE) 113th conference, a new annual award was inaugurated. To be called the **John Grierson Award** in honour of the National Film Board founder, it is to be presented to someone for technical achievements primarily related to documentary. Award is sponsored by the NFB and presented by SMPTE. The first went posthumously to George W. Colburn for his development of 8mm printing and processing equipment for non-theatrical use. NFB head Sydney Newman presented it to Mrs. Colburn on behalf of the NFB.

**Simon Fraser University** in Vancouver held an evening of screenings April 2 as part of their Spring Arts Festival. It was to showcase work of the film workshop under the direction of Film Resident Vincent Vaitiekunas . . . **Moreland Latchford Productions** of Toronto now has a 28 minute short film on how to make a film. All aspects are covered . . . The 12th Annual **Yorkton International Film Festival** is to be held in October. August 1st is the deadline for entries, which must be 16mm except amateur which can be 8. The maximum running time is 60 minutes. A panel will pre-select entries for admission to the judging.

True Davidson, Toronto area politician, will address the annual instalation dinner for the **Women of the Motion Picture Industry.** To be held June 6 at Toronto's Sutton Place hotel, the evening will be emceed by Odeon publicity head Charles Mason.

**Productions:** Shooting has been completed in Toronto on **Peep,** written and directed by Jack Cunningham from his play. It features Lois Maxwell and Don Harron, and is financed under the CFDC's $100,000 program . . . **The Great Little Artist,** an NFB comedy, is being filmed in Montreal. Part of the Multicultural Program, it is set in the city's Italian Community. Purpose of the program is to highlite Canada's ethnic groups. Featuring Bob Vinci and Mario Verdun, it is being directed by Martin Defalco. Script is by Defalco, Sergio Lanzieri, and Angela Ferrante . . .

The NFB is also working on a feature documentary on the Film Board's founder, **Dr. John Grierson.** To be titled Grierson, it will feature he and his associates discussing events of the century as related in the mass media. 50,000 feet of original shooting plus public and private archives are being used. Then the pic will be broken into short films. It is a 60 minute work for TV now.

**Centrodyne Corporation** has moved to new premises at 9145 Charles de la Tour St. in Montreal. New phone is 381-9308 . . . The first showing of **Vibravision,** a new process developed by Leo G. Ozols, was shown at the Niagara Falls Art Gallery on May 6th. On a giant screen of nearly 180 degrees, a computerized multi-projection system sends myriads of separate images onto the screen.

## QUEBEC PLANS OWN FILM SET-UP SEPARATE FROM OTTAWA

The provincial government in Quebec will probably enact its film law soon. The law will define government policy regarding the film industry.

The basis of the law is the thinking that film is a cultural expression, and, as culture is under provincial jurisdiction, Quebec has the right to legislate whatever is necessary to guard and stimulate that culture.

Federal thinking would be that it is an industry and a form of communication, therefore federal responsibility. But it is also true that film is under the care of the Secretary of State, the federal department concerned with culture.

What will happen to these two parties when and if the law is passed is anybody's guess.

Quebec plans include a Cinematographic centre to oversee film in the province and to stimulate filming in a Quebec perspective. The Centre would be designed to satisfy the wishes of the professionals.

The idea for the Centre stems from a proposal by the Federation of the Quebec Cinema Industry. This body is made up of all members of the industry, from production, exhibition and distribution, as well as actors, writers, etc.

The proposal first presented in October 1971 called for an autonomous body jointly managed by government and the industry. Its budget should be 50 cents per capita or three million dollars. The money should be distributed after the films are finished as prizes in order to stimulate quality and Quebec milieu in the films. The budget should be invested 55% in production, 20% in distribution, and 25% for collective projects and administration. The prize jury would consist of six members not associated with production.

At this point the government has not disclosed the actual outline of its plans, so the filmmakers can only hope that their proposals will be heard.

The Quebec government dissolved the censor board last year and created a supervisory board to classify films by age of patrons.

# Focus On: Liza Minnelli

**Liza Minnelli was in Toronto last month, only days after her Oscar win, to give a solo concert and play tennis for a charity group, the Children's Asthma Research Institute and Hospital.**

**On her vitality:** I don't know how to explain it. That's one thing I have in common with Sally Bowles, I just got a lot of energy.

**On Cabaret:** It was really an authentic picture. Fosse wouldn't even let the girls shave under their arms! That's how you can tell that I'n the star, because I'm the only one who doesn't have hairy armpits.

**On her mother:** Home was where my family was. Even when I was very little, my mother never left me. And we always had a lot of love. My mother, no matter how bad things were, was a very honey lady. The tragic image that she presented to the public was rarely what we saw.

**On her father:** He's a gentleman and someone who's always believed in me. He's trusted me. He never lectured me. Working for him is the biggest thing that's ever happened to me.

**On her work:** My ambition is to work and be good at whatever I do. You don't work for awards but for artistic happiness, and because it makes me happy.

# THE CANADIAN FILM DIGEST

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## Editorial

# Cannes Lessons

This month Canadian film-makers converge on the Annual Cannes Market with more vigor and better product than has ever been seen. And, judging by the plans, the product will be more seen than ever before. There are over twenty movies, very good movies for the most part, and conscious attempts to sell them.

How about some conscious attempts to sell them at home?

During the rise of the French and English feature industries in this country in the last five years, it has been noted consistently that what French features have is an audience. There are certain reasons for this fact, of course, but one of the most important reasons is that French features are marketed properly.

Too often English producers and distributors have felt that simply getting the thing into the can was all that mattered. After that Fate would act as projectionist for all to see. But it didn't happen that way.

English movies are often called inferior, and so they are sometimes, but why does an inferior American movie do better at the box office than an inferior Canadian one?

Famous Players' President George Destounis commented at the AMPPLC panel that his company's investments in movies had shown that those pictures with good results still couldn't equal an American film with 'good' results. Why? someone asked. Marketing, he answered. And it's true.

The follow-up is as important as the original mission. There are millions of moviegoers out there who would go to Canadian movies. The trouble is that they don't know about them.

Ad campaigns should be large and intense.

And why not personal promotion tours? If people will turn out to see CBC stars, why not movie actors (many of them from TV, and therefore familiar, anyway)?

The idea is to convey to the audiences that what they will see is not inferior or unfamiliar. But the main idea is to supply information. They just aren't getting it.

Hype isn't enough; in fact too great a dose can damage greatly. People will suspect any picture that seems to be struggling to convince by overselling. The whole area is very sticky.

But it has to be tried. Now.

It won't work every time. The Rainbow Boys had the first good ad campaign of any English movie to date (coming from a French distributor, of course) and it did not set box office records. That's because word-of-mouth is still the best salesman. But by personal appearances and strong ad campaigns, the movie did respectible business in British Columbia and poorly in Toronto (the latter was undoubtedly due, to a great extent, because of poor theatre choice.).

But just by virtue of its attempt it deserves accolades. More movies should do the same. It's the most important lesson people involved in film can learn now.

There are people out there in sufficient numbers to support your films. They must have information about them; the terrain is unfamiliar.

At Cannes, remember it all begins back home.

# A Tribute

At the end of this month Toronto saw a convention which was much more important than most people realise. The Silver Anniversary was marked of the Association of Motion Picture Producers and Laboratories. Our congratulations to them.

We've heard so much talk about a 'film industry' in Canada that many people hearing the term for the first time may simply accept the appelation and apply it indiscriminately. They would be wrong.

There has been a film industry in Canada for decades. The members of the AMPPLC created it, with the help of the NFB. What we are now looking for is a FEATURE film industry; we've already got an industry.

It is these firms that have supplied the experience and training for those who are trying to make features; labs, technicians, cameramen will be needed, and the ranks of the AMPPLC firms will have trained the people to fill these services.

And if Canada has any tradition in film, it is these men who have established it. Through their use of the documentary form they have established Canada on the world map for making educational, industrial, and theatrical shorts.

Now they are twenty-five years old. They have seen their struggle grow into a national idea whose time has come.

We wish them many more twenty-five year conventions, and we thank them for their work, dedication, and diligence.

# Dollars and Sense
## A Guest Commentary

## Who's Watching

By *Charles Champlin*
*film critic for the Los Angeles Times.*

For anyone involved in making motion pictures these days, or for anyone who simply cares about motion pictures as a form, the unavoidable question is, Who's watching?

Such statistics as exist are, at face value, less than comforting.

The best estimate seems to be that the average weekly attendance at the movies in 1972 was around 18 million, down from perhaps 80 million admissions a week in 1946, the last of the golden years. Those figures suggest that television (principally) and other diversions have lured away four-fifths of the movie-going audience. But the loss is even more shocking when it is measured against a total U.S. population which has increased by 60 million or more since 1946.

At that, the shock requires a certain amount of qualifying. There were no more than 280 features eligible for Academy Award consideration for 1972 (down from roughly 340 for 1971), which is one gauge of the volume of film activity, and of these 280 or so, many hold only minimal distribution. Thus the shrunken attendance was divided — very unevenly indeed — over a shrunken number of movies. According to Variety, 33 movies returned more than $4 million each in rentals in 1972.

The question then becomes, Who are the indefatigable survivors who still go to the movies, or go often enough to be called moviegoers?

The recently-released Profile of Moviegoers, prepared for the Motion Picture Association of America by the Opinion Research Corporation (and updating in part the crucial study done for the MPAA a few years earlier by Daniel Yankelovich), offers some significant clues.

For one thing, the audience grows younger. Nearly three-quarters of movie admissions are bought by those between 12 and 29 years old. That age group, representing 40% of the population, evidently constitutes 73% of ticket sales. Overall, those over the age of 12 who go to the movies regularly (more than a dozen times a year) make up only 23% of the total U.S. population, but they buy 86% of the tickets.

Inflation and rising ticket prices have kept the industry's gross dollar volume nearer to traditional levels than the attendance figures would suggest, and the averages do not reveal the disproportionate amount of business done by the relative handful of big box office winners.

What is inescapable is that the movies are playing to a narrow and possibly still diminishing wedge of the total population.

But the earlier Yankelovich analysis of the nature of the surviving movie audience suggested one other deeply important characteristic. If the audience is smaller, it is also better educated. Yankelovich discovered a quite consistent correlation between educational achievement and interest in the movies. In his sampling, those with least interest in movie-going appeared to be those beyond high school age who had not, however, finished high school.

Given the original populist base of the movies as the mass medium of entertainment, this observation seems to reflect not so much a shift as a revolutionary change.

It can be argued, in fact, that the youthfulness of the audience is less important than its relative sophistication and rising level of discernment. John Culkin, then at Fordham and now of the Center for Understanding Media in New York, once estimated that the student finishing high school has spent 11,000 hours in the classroom but upwards from 13,000 hours watching television and has seen something like 600 feature films. The student may not know what he likes, but he knows what is good, or isn't.

All the statistics and all the surveys have tended, finally, to confirm many things which those of us who watch the movies with interest and occasional dismay had guessed or presumed.

The audience is smaller and younger. It is also ruthlessly discriminating, less forgiving than any critic, unwilling to pay good money to see material which television does as well or better. There is indeed no one audience; there are several audiences — for Disney films, art films, action films, black films, genre films, and so on — and these audiences only infrequently coalesce behind a given movie. The movies which draw something like the old monolithic audience are as various as **The Godfather** and **Love Story, Airport** and **The French Connection Clockwork Orange** and **Fiddler on the Roof** — movies so various you can draw lessons from them only at your peril.

Yet there are lessons to be drawn from them, if only in the most general terms.

The most obvious lesson is that these and other notably successful films honor the traditional virtues of engrossing the audience with conflict, suspense, the possibility of identification. Much may be changed, but not everything. The films work: they bring off their intentions with a degree of success the notably critical audiences cannot seriously fault.

A subtler but vital lesson, it seems to me, is that the movies which now succeed play to, rather than down to, their audiences. Even the controversial blacksploitation films, with their heavy violence and their melodramatics, begin by describing a harsh world which their special and primary audience recognizes. That audience verifies the real world in which the make-believe events arise.

The present audience is patronized at the peril of the film-maker. It is not that the primary audience demands a steady diet of art films. Quite the reverse, and the new freedom in American films has raised hell with foreign films whose candor was previously a unique and strong selling point. But the evidence, with some but not many exceptions, is that film audiences have an eye and an ear for excellence and individuality, whatever the form.

What remains to be said is that the final answer to the question of who's watching is that somebody is watching. The movies may have been displaced by television as the mass medium of entertainment but they have not lost their power to engross audiences, as the success of theatrical movies on television itself continues to attest. And the extraordinary turnouts for at least a fair number of movies affirms that all but the most homebound can still be lured out of the living room.

**This article for Dollars and Sense is reproduced with permission from the Journal of the Producers' Guild of America.**

# Letters to the Editor

## *Our Recommendations*

To the Editor:

Your recommendations for our industry should be considered carefully, especially your comments on the tax mess. But there is one point you seem to have misunderstood in your discussion of quotas for Canadian theatres.

I think anyone who advocates quotas is fully aware of the implications of enforcing them. No one could believe that all of sudden vast line-ups of Canadian-culture freaks will appear. On the contrary, it will take a lot of moaning by exhibitors to fill out the empty theatres with human sounds. That we all agree.

Nor can you legislate patrons to go. People are very choosy about where to spend from three to fifteen dollars for an evening, and rightly so.

But if Canadian movies are so mediocre (another complaint) why not show a mediocre Canadian movie instead of a mediocre American one?

Furthermore, you would think that every theatre is full every night. Not so, and even the biggest hits do not sell out every night. So why not a slow Canadian movie instead of a slow American one. Even the time periods suggested by John Bassett's study group are not onerous.

The real purpose of the quota is two-fold. First, to give experience. No one will back a movie unless they feel it can be shown. Too many movies in this country are refused because of pessimism as far as exhibition is concerned. People need to learn how to make films here, and, more important, how to market them. They must have practical experience.

The second purpose is simply exposure. Audiences are not used to seeing Canadian movies on marquees. To see one is to dismiss it, "It's a mistake, a token. Canadian movies aren't shown because they're no good." If more people saw more movies advertised, perhaps they would give them a chance.

More thinking on the quota question is required before any conclusions are reached.

Yours Truly,
Roy Adamson
Montreal

## *The Academy Awards*

To the Editor:

I wish to thank you for your letter of 10th April enclosing the April issue of the Canadian Film Digest containing your recommendations.

I have read them very carefully and I think they are very well thought out and reasonable as well as practical.

I hope they will receive the consideration they deserve from the authorities concerned.

As for myself, I should be only too happy to discuss them with my colleagues when an opportunity occurs, and unless I am convinced otherwise I shall be only too happy to give them whatever support I can.

Yours Very Truly,
C. W. Carter
The Senate
Ottawa

**Readers comments are always invited, provided they are concise and to the point. Send yours to: Letters to the Editor, Canadian Film Digest, 175 Bloor St. East, Toronto 5.**

# Pre-View:

# Movies to be released May through June

**BONNIE'S KIDS**
**Distributor:** Ambassador Film Distributors Limited.
**Cast:** Tiffany Bolling, Steve Sandor, Robin Mattson, Scott Brady, Alex Rocco.
**Credits:** Written and Directed by: Arthur Marks. Executive Producer: William Silberklett. Producer: Charles Stroud. Assistant Director: Dave Marks. Film Editor: Richard Greer.
**Story:** Two sisters kill their stepfather and leave for their wealthy uncle. The oldest sister and her boyfriend become entangled in a financial heist resulting in the uncle and his associates pursuing the two and the loot.

**A WARM DECEMBER**

**Distributor:** National General
**Cast:** Sidney Poitier, Esther Anderson, Yvette Curtis, Johnny Sekka, George Baker, Earl Cameron
**Credits:** Director: Sidney Poitier. Producer: Melville Tucker. Written by: Lawrence Roman.
**Story:** A topical and touching love story, the film is set against the background of intrigue in London and in an emergent East African State's Embassy there.

**ACE ELI AND RODGER OF THE SKIES**
**Distributor:** Twentieth Century-Fox.
**Cast:** Cliff Robertson, Pamela Franklin, Eric Shea, Rosemary Murphy.
**Credits:** Producers: Robert Fryer and James Cresson. Director: John Erman. Screenplay: Claudia Salter.
**Story:** A World War I pilot likes to remember himself as a hot shot and trouble adjusting to the realities of life in a peacetime society when the hero image begins to fade.

**BAXTER**

**Distributor:** National General.
**Cast:** Patricia Neal, Jean-Pierre Cassel, Britt Ekland, Lynn Carlin, Scott Jacoby.
**Credits:** Director: Lionel Jeffries. Producer: Arthur Lewis. Executive Producers: Howard G. Barnes and John L. Hargraves. Screenplay by: Reginald Rose. Film Editor: Teddy Darvas.
**Story:** Twelve year old Roger Boxter is uprooted from his California home by the divorce of his parents. His mother takes him to live with her in London where she hopes to build a new life for herself.

**BEYOND ATLANTIS**
**Distributor:** Ambassador Films
**Cast:** Patrick Wayne, John Ashley, Leigh Christian, Lenor Stevens, Sid Haig, George Nader.
**Credits:** Screenplay: Charles Johnson. Photography: Justo Paulin. Executive Producer: Charles Swartz. Producers: John Ashley and Eddie Romero. Director: Eddie Romero.
**Story:** Pearl Hunters encounter descendents of Atlantis.

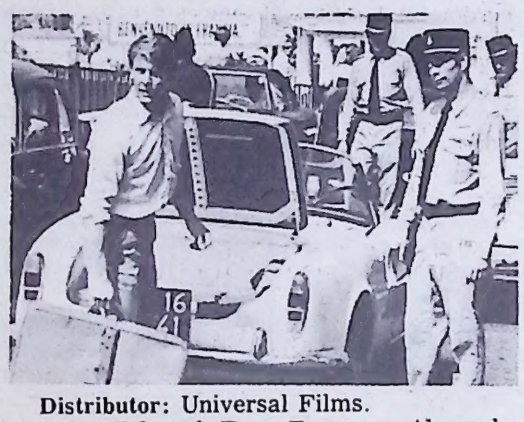
**BOOK OF NUMBERS**
**Distributor:** Bellevue Film Distributors. No information available.

**CANDY SNATCH**
**Distributor:** Ambassador Films. No information available.

**"CHARLIE ONE-EYE"**
**Distributor:** Paramount pictures
**Cast:** Richard Roundtree, Roy Thinnes, Nigel Davenport.
**Credits:** Director: Don Chaffey. Executive Producer: David Frost.
**Producer:** James Swann. Lighting Cameraman: Kenneth Talbot. Associate Producer: Tim Hampton.
**Story:** A saga about a world of violence and the men who generate it and are ultimately destroyed by it.

**CHILDREN SHOULDN'T PLAY WITH DEAD THINGS**
**Distributor:** Ambassador Films.
**Cast:** Alan Ormsby, Anya Ormsby, Valerie Mamches, Jane Daly, Jeffrey Gillen.
**Credits:** Writer and Director: Benjamin Clark. Producers: Benjamin Clark and Gary Goch. Photography: Mack McGowan. Editor: Gary Goch.
**Story:** A group of young actors, on a deserted island to perform witchcraft, accidentally bring the dead to life.

**DAY OF THE JACKAL**



**Distributor:** Universal Films.
**Cast:** Edward Fox, Terrance Alexander, Olga Georges-Picot
**Credits:** Producer: John Wolfe Director: Fred Zinneman; Writer: Kenneth Ross; Cinematographer: Jean Tournier; Art Direction: Willy Holt, Ernest Archer.
**Story:** Based on the best seller by Frederick Forsyth. A plot is hatched to assassinate French president Charles de Gaulle.

**THE DEVIL'S WEDDING NIGHT**
**Distributor:** Ambassador Films.
**Cast:** Mark Damon, Sara Bay, Miriam Barrios, Frances Davis, Stan Papps, Alexander Getty.
**Credits:** Production Manager: Walter Brandt. Photography: Michael Holloway. Screenplay: Ralph Zucker and Alan Harris. Producer: Ralph Zucker. Director: Paul Solvay.
**Story:** At Dracula's castle, a young man searching for an evil-protecting ring, is drawn into a Witch's Sabbath with Vampires.

**DUEL OF THE IRON FISTS**
**Distributor:** Ambassador Films. No information available.

**FAMILY HONOR**
**Distributor:** Ambassador Film Distributors.
**Cast:** Antony Page. James Reyes, Vera Visconti, Dick Casel, Lauren Simon.
**Credits:** Producer: Louis Pastore. Associate Producer: James Gould. Director: Clark Worswick. Assistant Director: Steven Cohen. Editor: Joseph Weintraub.
**Story:** The story of a young cop who must preserve the honor of his family by killing the underworld mobsters who killed his father.

**FISTS OF FURY**
**Distributor:** National General
**Cast:** Bruce Lee, Maria Yi, Han Ying Chieh, Tony Liu, Paul Tien.
**Credits:** Screenplay and Directed by: Lo Wei. Producer: Raymond Chow. Art Direction: Chien Hsin.
**Story:** Another Oriental martial arts pic, where karate and Kung-Fu prove mightier than the sword.

**HIGH PLAINS DRIFTER**
**Distributor:** Universal Pictures.
**Cast:** Clint Eastwood, verna Bloom, Mariana Hill, Mitchell Ryan, Jack Ging.
**Credits:** Executive Producer: Jennings Lang. Producer: Robert Daley. Director: Clint Eastwood. Written by: Ernest Tidyman. Director of Photography: Bruce Surtees. Editor: Ferris Webster.
**Story:** The Stranger protects a community against three gunmen.

**KID BLUE**
**Distributor:** Twentieth Century-Fox.
**Cast:** Dennis Hopper, Warren Oates, Peter Boyle, Ben Johnson.
**Credits:** Produced by Marvin Schwartz; directed by Jamers Frawley; written by Edwin Shrake.
**Story:** In the Old West, Kid Blue, lazy, uneducated, and skilled only in armed robbery, finds his niche in Dime Box, Texas.

**LOVE AND PAIN AND THE WHOLE DAMN THING**

**Distributor:** Columbia Pictures.
**Cast:** Maggie Smith, Timothy Bottoms, Emiliano Redondo, Charles Boxter, Don Jaime de Mora Y Aragon.
**Credits:** Producer and Director: Alan J. Pakula. Written by: Alvin Sargent. Associate Director: Thomas Pevsner. Editor: Russell Lloyd. Music: Michael Small.
An Alan J. Pakula Production.
**Story:** The story of two repressed people who have always been afraid to expose their feelings and who are afraid of risking pain and being hurt.

**LUDWIG**

**Distributor:** MGM.
**Cast:** Helmut Berger, Romy Schneider, Trevor Howard, Umberto Orsini, Marc Porel.
**Credits:** Producer: Ugo Santalucia. Director: Luchino Visconti.
**Story:** The story of the mad King Ludwig ot Bavaria.

**PAT GARRETT AND BILLY THE KID**
**Distributor:** MGM
**Cast:** James Coburn, Kris Kristofferson, Jason Robarts, Rip Torn, Barry Sullivan, Bob Dylan.
**Credits:** Original Screenplay: Rudy Wurlitzer. Producer: Gordon Carroll. Director: Sam Peckinpah.
**Story:** A former outlaw decides that there is no future in the lawless life and becomes a sherriff in New Mexico where his first confrontation is with one of his former cohorts.

**THE SOUL OF NIGGER CHARLEY**
**Distributor:** Paramount Pictures.
**Cast:** Fred Williamson, Denise Nicholas, D'Urville Martin.
**Credits:** Producer and Director: Larry Spangler.
**Story:** "The Soul of Nigger Charley" continues the rugged adventures chronicled in "The Legend of Nigger Charley," about the saga of a black escaped slave who rides the Western plains.

**SUCH A GORGEOUS KID LIKE ME**
**Distributor:** Columbia Pictures
**Credits:** Written and directed by Francois Truffaut
**Story:** A man falls in love with a possible murderer when he begins interviewing her to publish her story,

**WALKING TALL**
**Distributor:** Ambassador Films.
**Cast:** Joe Don Baker, Elizabeth Hartman.
**Credits:** Executive Producer: Charles Pratt. Director: Phil Karlson. Producer and Screenwriter: Mort Briskin.
**Story:** A Tennessee sheriff cleans up a town, 1972-style.

**WONDER WOMEN**
**Distributor:** Ambassador Films. No information available.

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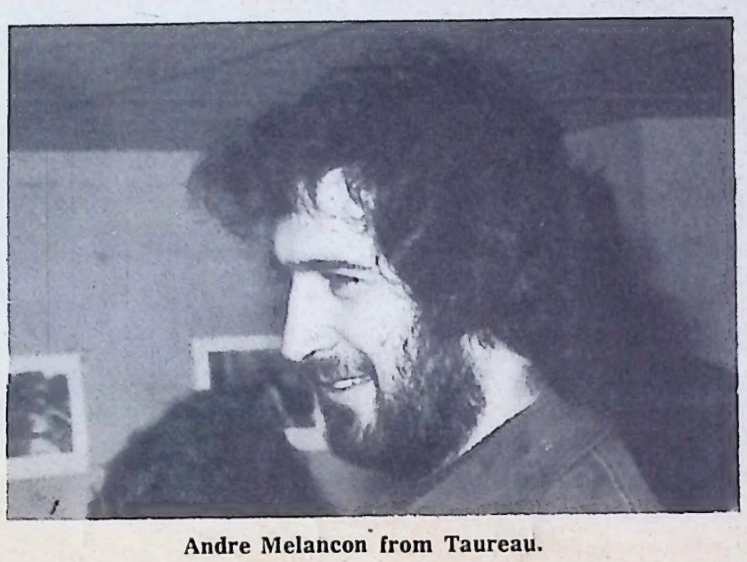
Roger Manvell visited the Ontario Film Theatre.



Andre Melancon from Taureau.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FROM UNIVERSAL FILMS

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# Concessionaires hold Annual Conference

BY HARRIS KIRSHENBAUM

First, the good news: A lobbying group working for the National Association of Concessionaires during the last election managed to have the 12% Sales Tax on confections removed in the recent budget. And the bad news: A poor harvest this year due to flooding in corn-producing regions is expected to cause an increase in popcorn prices.

Those were the headlines at the National Association of Concessionaires' Convention at the Royal York Hotel in Toronto on April 30.

Norman Rea, President of the Canadian Confectionary Association presented the good news about the tax change, after a somewhat lengthy account of the history of candy, and wound up stating that the industry now does some $250 million of business at the wholesale level, employs over 12,000 people, and deals with 314 million pounds of merchandise.

It is the ideal of the concessionaire to pass along the tax advantage to the consumer, said Rea.

As if to allay fears that this may become the case, J.C. Evans of Gold Medal Products Co., Cincinnati Ohio, warned of the agricultural problems which may drive prices up in the coming sesaons due to shortages of corn. He did say, however, that since the mark-up on popcorn at the vendor level is 475 - 500%, there should be no trouble covering the increased costs.

Evans offered suggestions to concession management in regard to producing better tasting popcorn, and tips on training and supervising employees. His idea for increasing popcorn sales involved employing the drive-in technique of on-screen advertising to appeal to the impulse-buying popcorn customer. This would involve either short "trailers" to run after the film, or a message roller, in the television style, to run *during the film*, at "four-wall" theatres.

The keynote address at the morning session was made by Harold F. Chesler, of Theatre Candy Distributing Co., Salt Lake City, Utah, President of the National Association of Concessionaires.

Chesler cited the example set by the arena in Salt Lake, where sales depend on the outcome of the sports event. If the home team is winning at half-time, sales are up. If the team is going down, however, popcorn is not.

He applied this thinking to films and advised that it is the middle-ground films that concessionaires want, not the good ones that hold audiences glued to their seats. Films that get a little boring in the middle bring the audience wandering out to the lobby looking for snacks.

Don Laking of Nightingale Conant Corp, Toronto, spoke on the subject of employee and customer relations, after showing a brief film making the point that the customer is the boss, and deserves all deference due an employer in the formal sense.

Ed Bennett of Lily Cups, Illinois, gave a rapid-fire slide presentation offering ideas for use of design, colour and lighting for improved sales at concessions. These designs can be incorporated into paper cups, plates and accessories.

The convention wound up, after lunch, with a trip to the foodservice, hospitality and educational exposition currently being held at Exhibition Park.

## Odeon to move head office in June

Thursday, June 14 will mark the end of a quarter century association for Odeon theatres. On that day they vacate their Carlton Street head office in Downtown Toronto and head for the suburbs.

The offices were first occupied in 1948. The only part of the tenancy to evoke a desire to retain a physical piece of the premises is the elevator. Odeon publicity head Charles Mason says there are no plans for taking the elevator to the new premises at the present time.

The new location is at 225 Consumers Road, Willowdale, M2J 4G9. The new phone number is (416) 491-1660.

Official first business day is Monday, June 18.

The building, which will house only Odeon offices, consists of two floors. The second floor comprises the office space, with executive offices around the outside and the secretarial area in the middle. A twenty seat screening room has been provided.

The main floor consists of warehouse and storage space. A portion of the second floor will overhang the entrance, creating a canopy for the comfort of visitors.

# AMPPLC GUEST PANEL COMMENTS ON ASPECTS OF THE INDUSTRY

*As part of their annual convention, the Association of Motion Picture Producers and Laboratories of Canada hosted a panel discussion for their members and invited guests. Here are some comments made by the participants.*

## Tom Vant
## Alberta Govt.
## Film Development

There are two facets to government and film. One is in-house production. We feel that if the privates can do it as well or better, then let them do it. We have only one photographer on staff — you can't go lower than that.

The other facet is promoting outside. We feel that Alberta is good physically and we feel movies are good for the province and that people want it. That's why we went to Hollywood to explain our position to producers.

Film is a business, like making and selling shoes. It must stand on its own economically first. Then the recognition that there is an international market must occur.

Film must be entertainment. Otherwise it is of no use.

Alberta is looking into equity investment in films. We have been looking at two properties for five months. Nothing concrete has happened yet. But we're thinking about it and examining it.

## Michael Spencer
## CFDC

The Canadian Film Development Corporation is not a failure. There were almost no features before us. In Quebec we created an industry. Our English success is not so large to now, but there are going to be many pictures released this year, and I think you'll see some very good and very commercial movies.

People used to automatically reject a movie if it was Canadian. Now they're saying, if it's Canadian, maybe we should give it a chance. So we're getting there.

Also there are so many new markets opening up. Like Cable.

This year, because of the tax benefit problem, we are in a state of slowing down. I wouldn't call it a crisis.

**NEXT MONTH:**

**Actress Monique Mercure**

**CFDC Executive Director Michael Spencer**

**Godspell Director David Greene**

**Actress Kate Reid**

**Producer David Perlmutter**

**June Canadian Film Digest.**

## George Destounis
## Famous Players

Pay TV will come. We know it. The circuits will survive just as we survived TV in 1952.

In English Canada it's hard to distribute a film because our movies can't compete with the U.S. product because they have twenty to take the losses. With Canadian features we will try them in a few situations. If they don't work we can't do anything about it. We've given them a chance. We'll tiptoe around a bit if they don't do well in two or three, but you must remember that even our medium Canadian successes are not as successful as comparable American pictures.

In Quebec our problem is not getting French movies shown. There isn't any place for the American movies because of the success of the Quebec films.

Our French films have an overall profit situation. Our English films are a disaster.

We have invested about $1,650,000 in films in Canada. Our motives were partly political at the beginning; we're a company that is 51% foreign-owned. But we're still hoping to get a winner in an English film, and we do not intend to stop investing because of past failures.

We are not distributors. We don't get the films distributed, we are approached by a distributor.

At no time do we interfere with the content or style of any movie we invest in.

In the end, though, it's not the distribution that is the problem for Canadian films. It's the lousy advertising. That has been the sorest spot. And more money is needed to promote the pictures properly.

## Phil Lind
## Rogers Cable TV

As penetration of your potential market in cable reaches 70%, you look for new services. Cable is programming, not reception. I am sure that cable will be buying programming.

Now that we have our twenty channel operation, we will be offering one channel of all movies that will be free. Another channel will present pay movies. How the customer will purchase them has not been established yet. They will be in direct competition with the networks and theatres.

Certainly we will be showing Canadian productions. Especially since we will be spending so much; we should be keeping the money here. And I ask producers to watch us to make sure that we do.

Cable will probably offer funds for investments in movies. But that will happen eventually, and I don't know when it will be.

## Graeme Fraser
## Crawley Films

Film is now only 6% of all federal government information activity. It should be more. Now, unfortunately, no producers are promoting and the NFB has a virtual monopoly.

It is changing, but too slowly. In 1972 privates got $800,000 out of three and a half million dollars work. Supposedly in fiscal 73 that will increase to a total of one and a half million for privates in eighty-two contracts.

The Secretary of State has stated that the NFB must compete with the privates. But that hasn't happened.

There is a treasury board committee now trying to find ways for government departments and privates to work together through controls. Why are controls necessary? There are none for billboards, newspapers, etc. who convey information. These media are our competitors, not other film-makers.

Crawley Films is now making twice as many films for the U.S. government as for the Canadian government.

We are asking for what other industries get. Propose to the government and if they buy, they buy.

## Al Bruner
## Global TV Network

Our premise when we started the Global TV network was to forget the physical plant and adopt a policy of Canadian and free-lance. I do not now doubt our original premise, which was to aid and abet a solid independent production industry.

In four months we received 486 concepts. We took the top fifty to pursue for on-air. Forty-six per cent were from Montreal, for an English speaking network! Twenty-six per cent were from Toronto.

We were very disappointed by the input from the independent production companies.

The industry must be very healthy in Toronto!

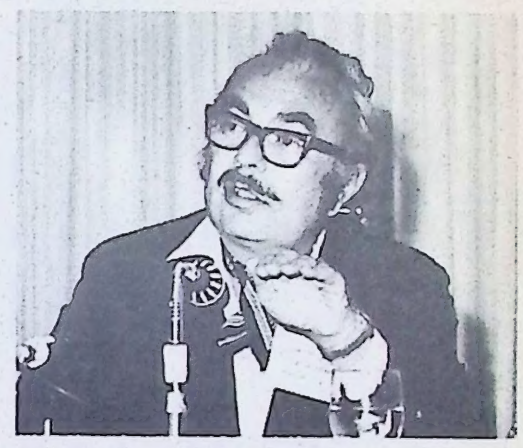
Following through we found Vancouver best and then Montreal.

People seem to have ideas but they can't take the entertainment element.

We are negotiating deals for co-production with England, yes, but we found that the idea that co-production was necessary for survival is a myth.

We hoped for twenty hours of original prime time, but it looks like it will be only twelve to fourteen. Of that amount, two-thirds is film.

## Sydney Newman
## NFB



The National Film Board is needed. There is by now a mystique about the place. But we have changed, too.

Libraries receive a discount of up to 40% to build up stock. Our Challenge for Change concept was originated here and is now sweeping the U.S. We are now farming out our work to privates at a much greater level; we encourage the government to use privates where, by the act, we are supposed to produce their work.

We are working on schemes so the western producers can tender the same as the east, Possibly through subsidy. We are opening regional offices to encourage local production. We are spending $400,000 in Vancouver to do so and we are bringing in directors to Halifax to train people. The talent is there and it must be unearthed.

Would you rather have a friendly NFB, part of the industry, or a government body looking at tenders the way they buy desks?

We know we do some pedestrian stuff. But the labs must be kept busy.

The equipment we buy does not take away business from the private labs. What effect can one lousy machine have on total production for the industry?

We were paid more for our feature films by the CBC because we negotiated a better and tougher deal. No preference was given. We really just want the exposure.

We are not making features for pure entertainment selling. But I don't know why people are so concerned. They're Canadian so there's no waste of taxpayer's money. There's no competition; there's enough screen space for everyone. We don't have the money for blue chip features. I even question making them; we do it to maintain the loyalty of our staff. They want to be able to try every form of film, and they want to work with actors.

## Claude Heroux
## Les Productions Heroux

English and French producers will have to work more together.

We have our problems in Quebec too. For example, in six months the tax benefits will cease, according to Bouchet in the Secretary of State's office. So formulas must be set up.

Furthermore, the NFB is now engaging in feature making. Who is a 'producer' anymore? And the NFB receives privilege from the CBC in purchasing films. The privates receive less money for films.

I'm talking about features. Especially in features, we are arriving at a crisis and we must work together.

# GODSPELL

## The Gospel According to Today

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# Artists and Government Get-Together: Direction 73

On April 6th Ottawa was the scene of a gathering of artists, arts administrators, and government representatives that one commented "could not have occurred five years ago." The day was called Direction 73, and the purpose of it was to discuss and tell each other your point of view.

Sponsored by the Canadian Conference of the Arts, a Toronto-based body responsible for bringing artists and government together, this session was the culmination of four regional conventions held earlier in the year in Toronto, Montreal, Halifax and Calgary.

A brief summarizing the four gatherings was written by E. Paul Schafer, Director of Department of Arts Administration at York University, and it asked for very specific things.

Quotas on Canadian theatres, movie houses, etc. were urged. Funds from governments, foundations, and corporations should be doubled over the next three years (Corporations give 1% today to the arts; legally they can donate up to 20% to charity and culture. The total they give presently is about 6%.). Tax benefits should be increased to stimulate their giving. There should be more regional representatives on government arts bodies such as the CFDC and the Canada Council.

The brief described the artist as exploited, because educational institutions and governments expect them to work for nominal fees, yet won't accept anything other than academic qualifications for them to teach. He is forced to subsidize his cultural effort by working as a dishwasher or cab driver, instead of spending his time on his most useful ability.

Secretary of State Hugh Faulkner said that the artists' brief was too apocalyptic, but that he understood their concern and promised more aid. The government accepted the report in its broad outline, and promised to participate in further discussions.

Quebec artists joined their provincial government in urging that all federal monies for the arts be repatriated for Quebec to administer internally.

The conference was also an opportunity for interprovincial and bilingual communication.

On the minus side, too often the government representatives who promised to attend the workshops did not, and sent other members of their departments who did not have sufficient power to make any definite statements.

Total attendance was 120 and there were 200 observers. The total of the regional gatherings was about 2,000.

It was found that many artists resent greatly arts boards. The latter are characterized by the artists as funnels for money that should go to the artists themselves. Using this money to finance those who are not artists is a waste.

# New NFB Feature Premiers in Toronto

**Clement Perron's first feature as director had a promotional premiere in Toronto. Taureau is the latest effort of the writer of Mon Oncle Antoine. Actors, directors, and a full National Film Board contingent made the media rounds. A press reception was held, at which these photos were taken.**

Actress Monique Lepage.

From left: Columbia's Harvey Harnick, NFB's Ron Jones, Director Clement Perron.

Michel Magny

Best Wishes to all the

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## Bernstein's Kaddish Features Genevieve Bujold

French actress Genevieve Bujold made her English stage debut in Toronto on April 28 in a performance of the Canadian premier of Leonard Bernstein's Kaddish.

The work is a combination of vocal and instrumental work, and features text and music by Bernstein. It was composed in 1963, and completed about the time of John Kennedy's assassination, which is said to have affected Bernstein greatly.

A Kaddish is a requiem, or prayer for the dead, and Bernstein uses it for a discussion with God. He creates a text in English around the traditional Hebrew words.

Conductor Elmer Iseler led the Toronto Symphony, the Toronto Mendelssohn Choir, and the Columbus Boychoir with great flair and the correct sense of urgency. Most of the work is intense, even when quiet, and Iseler acted as he conducted. He jumped, posed, gestured, and moved to the emphatically non-abstract music.

But it was Bujold who was centre-stage. Her red flowing gown stood out among the white of the females and black of the orchestra and choir males on stage. Speaking the text from memory, she electrified the SRO house.

She was more than a voice — she used her hands and body as the actress she is. Whether quiet or yelling, formal or informal, she spoke as if it was the first time it was coming out of her. She was somehow simultaneously alone and private and public, speaking for the whole audience.

And as everyone else — the choirs, orchestra, and soprano — really amplify what she says, her task was to set the dramatic level of the evening. She did so admirably.

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# AMPPLC Holds Annual Meet

The Association of Motion Picture Producers and Laboratories of Canada held its annual convention at Toronto's Inn on the Park Hotel, on April 25-27, and the occasion proved to be a fitting two days for the group's Silver Anniversary.

Convention chairman Arthur Chetwynd began work on the event six months ago, made frequent trips out west to encourage participation by far-flung members, and the result was a higher attendance than in previous years.

Included in this year's session were several highlights, among them a motivation exercise by a leading company psychologist, a panel of distinguished members of the film community, and, for the first time, a visual record of the event produced by students from the film course of Ryerson Institute of Technology. The film was shown to the delegates as the closing program on Friday evening.

The convention began on Wednesday April 25th with a special screening of short films, accompanied by refreshments. The recent short Kodak-Crawley effort, Picture Canada, was superb. Also screened were Island Eden, a British Columbia Travalogue, Oscar nominee and Canadian Film Award winner Selling Out, the NFB's Ride for Your Life and Flight, and Chetwynd's Wilbur. A reception hosted by Sir Arthur and Lady Chetwynd followed.

Thursday morning saw the main business meeting take place. The entire day was declared Quebec Day, with food accordingly. President Henry Michaud chaired the meeting, which began with a report from the membership committee. Overall membership increased during the past year from 87 to 91. Concern was expressed for the fact that IBM and 3M had resigned without giving any reason. The matter was to be looked into.

John Ross followed with the special projects committee report. He noted that the CFDC advisory committee had not met for a year. The subject of the abandonment of pre-clearance at airports was discussed, especially since the thought of meeting some unfamiliar customs men in who-knows-where was somewhat unhappy. Eighty people objected to the end of pre-clearance.

The topic of the new motion picture producers' association, formed recently by feature makers, was brought up. Ross, who was at their meetings, tried to persuade them to join the AMPPLC to no avail. He said that the AMPPLC should take the opportunity for self-examination, because all present felt that the AMPPLC could represent the feature makers adequately. Ross posed the question as to the effectiveness of the AMPPLC.

Bob Crone gave the OECA liaison report, saying that all efforts were being made to have OECA farm out as much of their work as possible. Crone also emphasised that the producers and labs must keep lines of communication open to keep up with what they are doing.

Gerry Kedey's report on Industrial Relations was mainly concerned with the new agreement negotiated with ACTRA. The same form would now be used but a 6% increment each quarter was built into the agreement until a new agreement for performers could be completed. A new series of categories, more specific and naming aspects such as TV, other films, features, was contemplated.

Kedey emphasised that his committee bargains only up to a point. It cannot set rates definitely. Each individual member signs a letter of adherance to writers and actors. He noted that ACTRA had negotiated for a letter for both or no letter; it was resolved to maintain the separate letter method.

Robin Chetwynd then made a grant entrance in rural clothing. He presented the committee through a slide show, commenting as Charlie Farquharson's cousin Milton.

Andre Fleury could not attend because of a strike by the Union Des Artistes in Quebec. It was noted that the UDA was asking for a rule adopted whereby any commercial made in French for Quebec showing must use UDA personnel no matter where in the country it is being shot.

Henry Michaud reported that the French producers were preparing a brief to the various departments of the government directly or indirectly concerned with the tax leverage question. Michaud said the AMPPLC may join the APFQ as a signature on the brief.

Due to the abscence of Christopher Dew, Bob Crone read the Canadian Film Awards report. The situation is now quite up in the air as no word on place, personnel, funds available, or dates has been finalised in any way. It was suggested that the luncheon and evening ceremonies be held on the same day. The concensus was that Friday would be preferable in order to encourage businesses to send delegations. Finally it was agreed that a working sum to sponsor the CFA by the AMPPLC would be $3000, the same sum the group gave in 1972.

President Henry Michaud acts as chairman.

Heinz Drege gave the education report, remarking that all seemed fine, and thanking the Ryerson students for their participation.

Tom Glynn reported for the Taxation and Duty committee. He said he was trying to get the terminology cleared up so that tax assessors, film companies, and governments could all be speaking the same language. And to try and get assessment standardized for all places. An attempt was made to get a 9½ cent tax valuation on industrial footage.

Due to the abscence of Ed Zemla, no report was forthcoming from the Committee on Special TV commercials.

Frank Young then explained the auditor's report for the previous and next fiscal years. No raise in dues was contemplated. Funds were expended in greater quantities than previously for publicity and executive travel because of membership drives out West. The auditor was re-appointed for the next year.

The new executive was elected. Henry Michaud was returned as president, vice-president was Harold Eady; Director are Eric Jensen, Findlay Quinn, Ralph Umbarger, Gunter Henning, Tom Glynn, David Bier, Christopher Dew, William Duncan, Bob Kane is associated members' representative.

The meeting was adjourned.

Lunch followed with featured speaker Robert Burroughs. He led the afternoon workshops in motivation. That evening saw the President's Reception and the annual Banquet.

Friday morning featured two panels. The first was on TV commercial production today and the second on sponsored films. Convention chairman Chetwynd said later that he felt too little time was given to the panels, so that by the time people became warmed up, the period was over. He suggested only one panel per half day would be instituted next year.

Lunch was western style, from the drinks to the Pacific salmon. Guest speaker was one of Canada's top political satirists, Dave Broadfoot.

The afternoon session saw a blue-ribbon panel discuss the current state of the industry and answer questions from the audience. The panel included George Destounis, President of Famous Players, Sydney Newman, head of the National Film Board, Tom Vant, Chairman Film Development Committee, Alberta Government, Phil Lind, Director of Programming, Rogers Broadcasting, Graeme Fraser, Vice President Crawley Films, Al Bruner, President of Global Communications, Michael Spencer, Executive Director of the Canadian Film Development Corporation, Claude Heroux, President Les Productions Heroux.

Moderator John Ross asked each of the panel a leading question to do with their field, and each was given five minutes to answer. Then the floor was thrown open for the audience to ask questions. They did so, but too often they were unable or unwilling to really pin a panel member down. Hindering them was the lack of opportunity to follow up a reply, but somehow one hoped for more cornering and baiting on both sides. (For some of the panel's comments, see page seven.)

After the panel, the AMPPLC waterhole was opened, and the convention concluded with the presentation of the Ryerson student's film.

Chetwynd summed up the convention as successful because people had come out, contacts had been made, and thinking had been done. It was hoped to hold the convention out west next year.


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JULY
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STARRING
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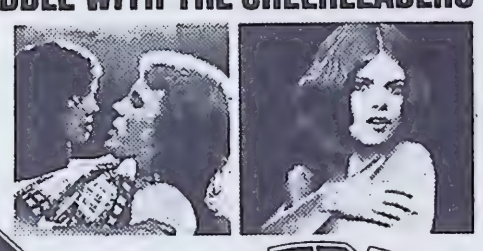

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# Pioneers Elect new board

The Pioneers' new inductees: Front: (left to right) N. Parsons, W. Pfaff, J. Delflorio, S. Peacock, W. Curley, L. Sutton, D. Dumond; Middle (l to r): H. Campbell, R. Ellis, F. Stinson, H. Black, D. Walker, J. Pascoe, G. Belcher; Rear (l to r): S. Palvetzian, O. Thibedeau, R. Oberholzer, S. Chwieda, D. Linder, K. Marsden, R. Wilson.

The Annual Dinner Meeting of the Canadian Picture Pioneers, held at the Park Plaza Hotel in Toronto on Monday, April 9th, was a well-attended and entertaining affair. The meeting was highlighted by the induction of twenty new members, which provided a good portion of the evening's entertainment.

The induction took the form of a 'kangaroo' court, with Curley Posen acting as the presiding judge and 'prosecuting attorneys' Frank Fisher and Don Watts raising strenuous objections to the applications of the proposed new members. The inductees were ably defended by 'defense counsels' Len Bishop and Orval Fruitman and, after a good deal of 'punishment' was administered by Judge Posen, the inductees were warmly welcomed as new members by President Leonard Bernstein.

In the more business-like portion of the meeting, President Bernstein gave his report of the year's activities and the results of the Pioneers' fund-raising projects. In this latter regard, he congratulated Chairman Zeke Sheine and his committee for the outstanding success of the 1972 Golf Tournament and Chairman Lionel Lester for the highly successful and memorable 1972 Award Dinner.

Trust Fund Chairman David Ongley, Q.C., summarized the Pioneers' benevolent activities for the past year and placed special emphasis on the fact that the Pioneers Trust Fund is readily available to any and all members of the motion picture industry who may find themselves in unfortunate circumstances.

The annual elections were held and the following members were elected to the National Board of Directors for 1973: Morris Appleby, Harry Blumson, George Destounis, Gerald Dillon, Orval Fruitman, Andrew Rouse, Zeke Sheine, Irving Stern and Don Watts.

At a subsequent meeting, the new board of directors unanimously re-elected President Leonard Bernstein, Vice-President Lionel Lester and Secretary-Treasurer Graydon Hulse as their Executive Officers for 1973.

# *Toronto sees Ontario Exhibs' Conference*

The Motion Pictures Exhibitors of Ontario held their annual meeting in Toronto on April 9th at the Park Plaza Hotel. Attendance was disappointing, but much business was accomplished and lively discussion was accomplished.

The board of directors was elected to serve for the coming year. A first was established when the first female board member was elected, Mrs. June Terrant of Port Credit.

No particular problems were noted. It was mentioned that, now that signs indicating restricted films are in either black and white or red and white, such a designation was still insufficient. The public is confused about the difference between adult and restricted designations. (Adult admits anyone; restricted allows only eighteen year-olds or older; there is no designation for family fare in Ontario.) It was suggested that boards should be put up on the front of the house explaining the difference.

Exhibs were asked to use discretion in running a trailer for a restricted movie with an adult or family feature. Legally they can be shown, because the censor board has passed them, but some exhibs have received complaints. Personal discretion was advised.

The idea of a lobby for legislation to permit liquor in theatres was brought up, but discussion was general as the members felt they were still feeling their way around the question.

It was noted that small town business was not exceptionally healthy at this time. Summer business was good, but winter was very tough. People in small communities want to retain a movie theatre, and most run on a year-round basis. Prices average $1.75 to $2.00 in places with populations over 15,000, and $1.50 with populations under that amount.

Altering the amusement tax would help. It is now arranged so that admissions at 75 cents are not taxed, while $1.00 tickets are taxed at the full rate of eight cents. A more graduated scale should be developed, or allow no tax up to $1.00.

The general feeling about quality of product was that some good movies are being made, and the success of The Poseidon Adventure shows that people want family movies.

Someone commented that it was also true that more restricted movies were being shown in small towns than ever before.

Frank Lawson talks to Jack Fine at the Ontario Exhibs' meeting.


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# Variety Club Bike-a-thon counted success

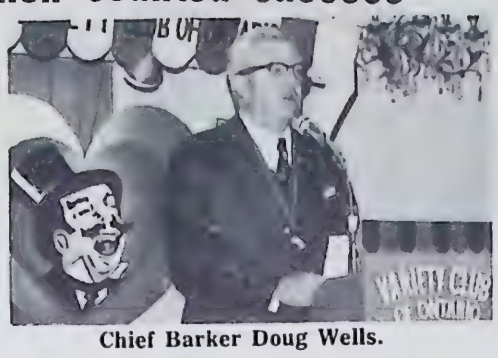
The Variety Club of Ontario, Tent 28, sponsored a Bike-a-thon on April 8th to raise money for Variety Village and their other charities.

The theme of the day was "Ride for a Kid who can't", and about 16,000 riders raised an estimated $100,000 for Variety's charity activities.

Each rider found sponsors who would pay a certain amount per mile for every mile the rider travelled. Three courses were set out throughout Metro Toronto, a central course of eighteen miles, an eastern course of fourteen miles, and a western course of eighteen miles.

Checkpoints were set up every mile and police co-operation was utilised to control the influx of bicycles onto the city streets.

Entry forms were made available at theatres, hockey arenas, and jug milk stores. Many of those who participated hadn't been on a bicycle for years.



Chief Barker Doug Wells.

Many celebrities participated, as well as politicians. Good publicity was generated in the press and other media.

Bright weather prevailed, and the riders rode out. Among them was Uptown theatre manager Morris Appleby, who found sponsors for $16.81 per mile. He even got his name in the papers — as a fifty-two year old grandfather. That's helping kids.

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# Celebs Play Tennis For Charity

Ross Martin displays his form.

The weekend of March 30 saw the stars shine in Toronto, and it was all for charity.

A concert by Academy Award winner Liza Minnelli was followed by two days of celebs playing tennis. The effort was made for the Children's Asthma Research Institute and Hospital in Denver, Colorado. The only institution of its kind in the Western Hemisphere, the CARIH hospital specializes in asthma, and treats children from all over the continent.

The goal was to raise $100,000 in Toronto, and organisers felt they had reached it. The money was to go to computerise asthma research, so that treatments could be relayed within hours to any doctor in the world.

Ross Martin, showbiz liaison to CARIH, and other show folk including Merv Griffin, Lloyd and Beau Bridges, William Shatner, Peter Brown, Abby Dalton, Lex Barker and James Franciscus. Most of the celebs were TV centred, but the aura was movies, because Liza was undoubtedly the star.

Headquartered at the Sutton Place hotel with the other celebs, she was the hostess for the weekend. Her magnificent solo concert before 14,000 fans at Maple Leaf Gardens, and her novice-level but animated tennis game were mobbed and adored.

The next most popular celebs were Merv Griffin and Lucie Arnaz. Desi Arnaz, Jr., who is Liza's companion, was co-host of the weekend with her.

Liza Minnelli lines up a shot.

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Get Back

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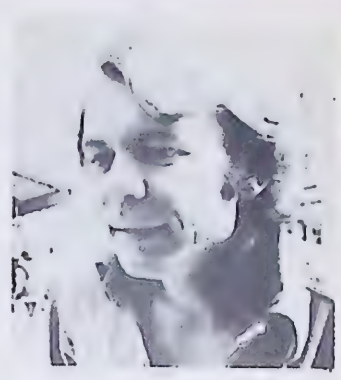
Wedding in White



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Wedding in White

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# RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

> "*What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory;* (a) *because your people care more*, (b) *that your technological advances, both* (b1) *chemical and* (b2) *mechanical, have revolutionized film processing*, (c) *that your* (c1) *size and* (c2) *ultra-modern procedures have resulted in* (c3) *faster*, (c4) *more accurate customer servicing, and that*, (d) *if given half a chance, you will do even better?*"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

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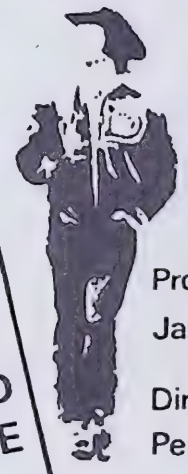

Starring

KEIR DULLEA

ELIZABETH ASHLEY

Produced by

James Margellos and John F. Bassett

Directed by

Peter Pearson

"If You Could Read My Mind"

Written and sung by

Gordon Lightfoot

**On April 29, 1945, in his air-raid bunker in Berlin,
Adolf Hitler married Eva Braun. Martin Bormann was the best man.
Each of the wedding guests received a silver-framed photograph of the Führer
and two cyanide capsules.**

**HITLER: THE LAST TEN DAYS**

Co-starring
ADOLFO CELI · DIANE CILENTO · GABRIELE FERZETTI · ERIC PORTER and DORIS KUNSTMANN as EVA BRAUN
Screenplay by ENNIO DE CONCINI, MARIA PIA FUSCO, WOLFGANG REINHARDT · English Adaption by IVAN MOFFAT · Directed by ENNIO DE CONCINI
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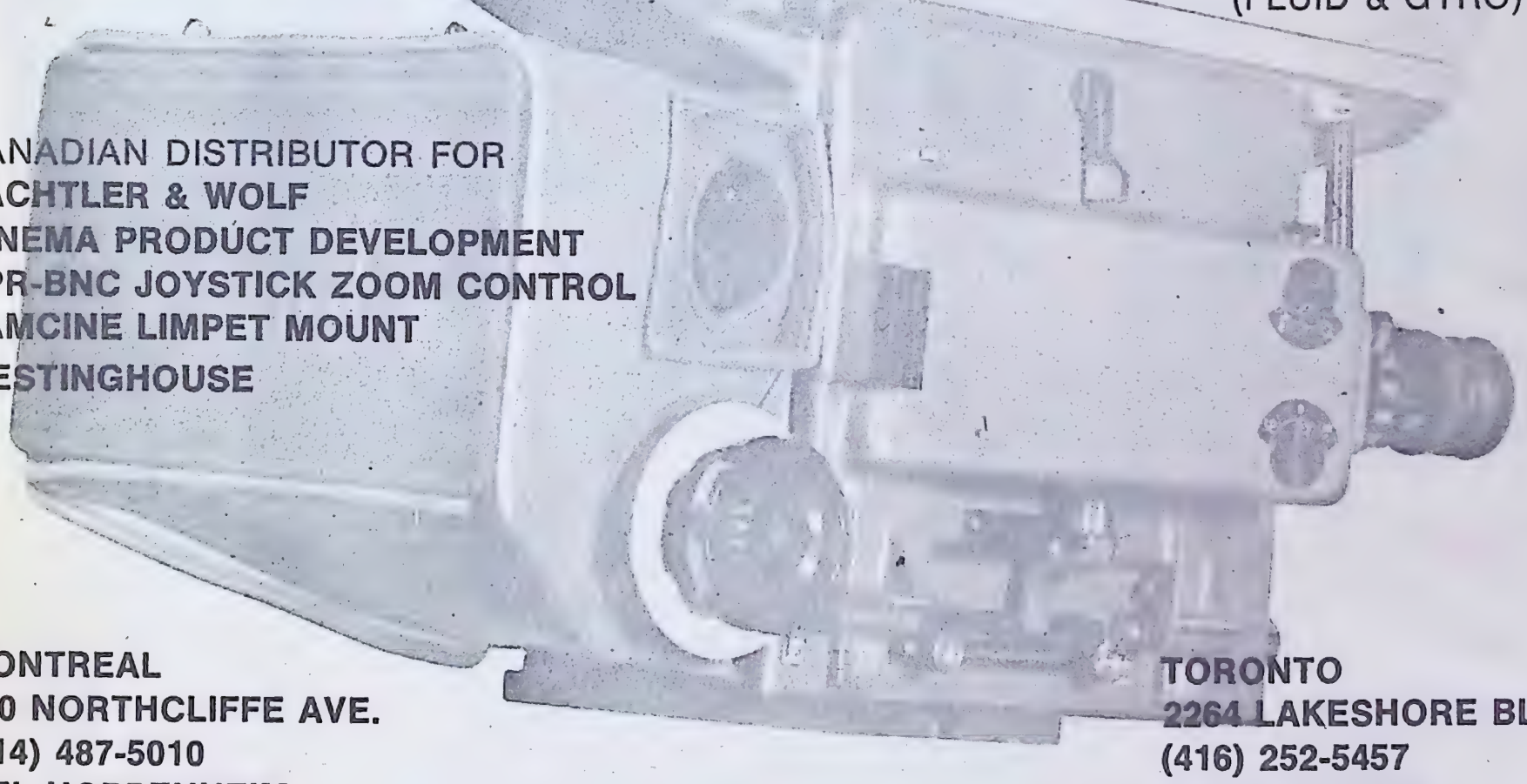


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# Soundtracks

**The Sea Hawk**
**The Classic Film Scores of Erich Wolfgang Korngold**
**RCA Victory — LSC 3330**

When he received one of his Academy Awards, Film Composer Max Steiner said as his acceptance speech: "I would like to thank Tschaikowsky, Mozart and all the others who made this possible."

He wasn't joking entirely. As twentieth century concert music became more abstract, the Romantic movement, instead of dying out, carried right on — into films. Those lush backgrounds you remember building up to a climax as they kissed (a crescendo was the only climax allowed on screen in those days; maybe that's why film music is so incidental these days) were the product of conscious serious thought by serious composers. One of them was Korngold.

His work was performed by the major orchestras and conductors of the early part of the century, among them Richard Strauss. His first work was performed by the Vienna Opera when he was only thirteen. Max Reinhardt wanted him in Hollywood for the score for Midsummer's Night's Dream, and, restricted by the Nazis, Korngold accepted in 1934.

He was fascinated by the possibility of film music, not as an incidental background, but as a dramatic element. Many other composers, among them Aaron Copeland, felt the same way. Korngold worked continuously until 1947 at Warner Brothers. He composed original music for 17 films and won two academy awards.

Warners was the school of lush. A full symphony orchestra was used — Korngold conducted his own scores — and every effort was made for technical achievement, as sound was very much in the experimental stages. Korngold found this atmosphere fully to his liking.

So now we have his major scores re-recorded by the National Philharmonic Orchestra of London. The sound qualities are very good, and the arranger and conductor seem to have caught the feeling of the original impression, perhaps too well.

I found myself thinking of the scenes in the movies, and remarking how well the music conjures up the memories. It was therefore very influential in the original film. But if you have not seen the film, would the music be as good, or just another late Romantic overflowing of cliches? I don't know, because the music fits the films so well that I can't divorce it. And that's as it should be.

Included are themes and movements from The Sea Hawk, Robin Hood, Juarez, Kings Row, The Constant Nymph, Captain Blood, Anthony Adverse, Between Two Worlds, Deception, Devotion, and Escape Me Never.

**Godspell**
**Original Motion Picture Soundtrack**
**Bell Records, 1118**

When I saw the stage play of Godspell, I was one of the few who did not come away humming. It really made little impression, beyond a gimmick that didn't sustain an evening. When I saw the film, I hummed for days. It was so well adapted that the music was enhanced immeasurably, whether by the use of close-up and setting or by a better cast and good director.

Composer Stephen Schwartz worked very closely with director David Greene, and even composed a new song, Beautiful City, for the film. He also acted as producer for the soundtrack, and he has done very well indeed. With recording engineer Elliot Scheiner and musical supervisor Stephen Reinhardt, he has fashioned a sound that manages to overcome the main shortcoming of the score, that of a sense of repetition.

It is a trap that too many rock-type scores fall into. The same composers who can create an album of many kinds of songs in one style, too often create soundtracks of many songs that all sound the same.

But for the most part Godspell avoids this fault, and most of the tunes stand up very well on their own. Day by Day was a hit record itself, but songs like Turn Back, O Man are just as distinctive.

The most amazing thing about Schwartz' writing is his ability to create a memorable song with almost no lyrics, and even though they are derivative, they never sound like inferior copies. Day by Day, with its gospel, hand-clapping feeling, never makes you want to go back to the original roots. Each song exists on its own.

It's an enjoyable album, and I think it would be good even if you haven't seen the film, or even if you disagreed with the technique of the production team. It makes you feel good.


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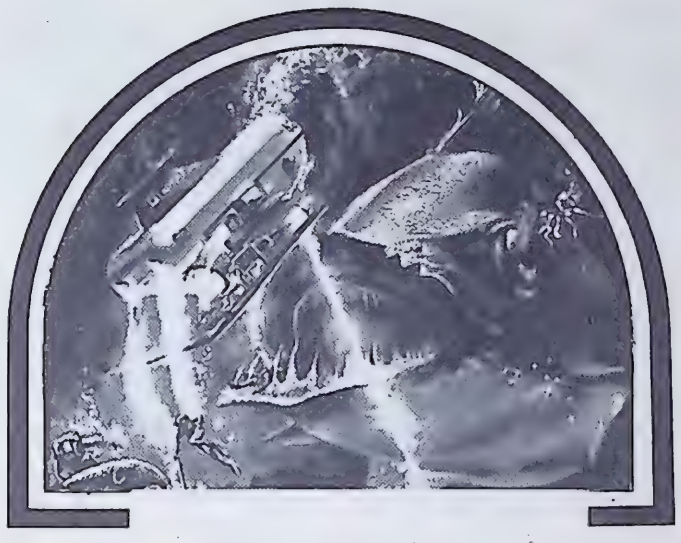

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*"The Neptune Factor" • Executive Producers David Perlmutter & Harold Greenberg • Produced by Sandy Howard • Directed by Dan Petrie • Written by Jack DeWitt and John T. Kelley • Starring Ben Gazzara | Ernest Borgnine | Yvette Mimieux | Walter Pidgeon*

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Even if you believe in life after death, could you accept the fact that a ghost can actually commit *murder?* The four people who agreed to stay at Hellhouse couldn't either... until they'd been there for one grisly, soul-chilling week. Now they'll believe *anything!*

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# Books about Film

## Two Views of Eve

**Kamouraska**
**By Anne Hebert**
**Translated by Norman Shapiro**
**General Publishing, $6.95**

As Canadians discover their past, it is only natural that they make movies out of events in that past. Anne Hebert and Claude Jutra have written the film *Kamouraska* based on a true 1840 event, and their main source for the film, currently on view at Cannes, is Ms. Hebert's novel, **Kamouraska.**

Based on a real love-triangle murder that took place in Quebec, the story has all the right melodramatic elements for a film. A married young girl falls in love with an American doctor, the doctor kills her husband and departs forever, while the girl is remarried to maintain her respectability.

Add the servant who had a knowledge of witchcraft, make allies of servant and her sorrowing mistress, and the commercial potential is apparent.

But the book, like the movie, is much more. The characters are drawn with the description of the poet that Hebert is. Her characterizations are extremely vivid and rise from the physical. The three maiden aunts of Elisabeth d'Aulnieres are always spoken of as if they were one; they move, speak and think together, never individually. They are spider-like, and hover about.

The form of the book is a journey through the mind of Elisabeth. Dream and reality, as she sees it, intermingle, and this device enables the author to draw us into Elisabeth's world and make the reader sympathetic to her. The latter is important, because after all she is, indirectly at least, a murderess.

And through the various social strata presented, we are given a picture of Quebec society, small town and rigid, that comes fully alive.

Above all, however, whatever the historical facts were, Hebert has allowed her imagination to flesh out the bare events and physical settings to create a rich, engrossing novel.

**More about All About Eve**
**by Joseph Mankiewicz**
**Random House, $8.75**

In our time possibly the most abused word is 'classic'. To call a work of art a classic five minutes after it is produced is not only ridiculous, it is an insult to those who have in fact produced them. Few movies are classics; it is difficult to measure a classic film anyway, since movie history is so short.

Perhaps the best way to determine the greats is to sit back and see just which films hang on for years. If this guide is adopted, *All About Eve* definitely qualifies as one of the greats.

Produced in 1950, it won countless Academy Awards, setting records it still holds, and will give rise to happy gatherings for a late-show viewing. The movie has a cult following, and rightly so. Everything about it is enjoyable: the acting, sets, camera, and above all the script and direction.

Joseph Mankiewicz won Academy Awards for direction and screenplay, one of the few times Oscars have gone for achievement in art. The script is witty, superbly evocative of character, and, best of all, great theatre: the parts have something for the actors to sink their teeth into.

This volume reproduces the script (the script for *Eve* was the first screenplay ever published; it was put out in hardbound when the film was released, and is now a collectors' item.) But the first section of the book is the fascinating part.

Whatever is fascinating about the film is due to Joseph Mankiewicz. But unlike many artists who can articulate their thoughts only through their work, Mankiewicz is just as lively, perceptive and articulate in real life as he is on screen.

Writer Gary Carey visited Mankiewicz at his New York area home, and spent considerable hours with the film-maker talking ostensibly about **All About Eve.** But Eve only provides jumping off points for Mankiewicz' comments on film, the arts and particularly people.

People are Mankiewicz' central concern. But not just anyone. Men bore him. They're too simple. Pondering them, he says, "is like staring at alphabet blocks." But women: "They're my favorite humans." Which is probably why critics have always complained that Mankiewicz' males are incompletely drawn, and his females are vastly more interesting.

Mankiewicz' other obsession is the theatre, and theatre people. He tells how he was always fascinated by theatre people, especially the females. The need for an alternate psyche and coping with growing old are paramount in his examinations. Furthermore, he is not interested in nothings who perform through their breasts; actresses fascinate him. She is a woman whose "need to act is the same as the need to breathe. Who, when she isn't on, just isn't, at all."

The creation of what he calls her identity-proxy, and how she copes with the reversion to her real self as she grows older attracts his attention.

So Eve is not simply an adaptation of a short story. And Mankiewicz had many characters to draw from.

Continued on page 26


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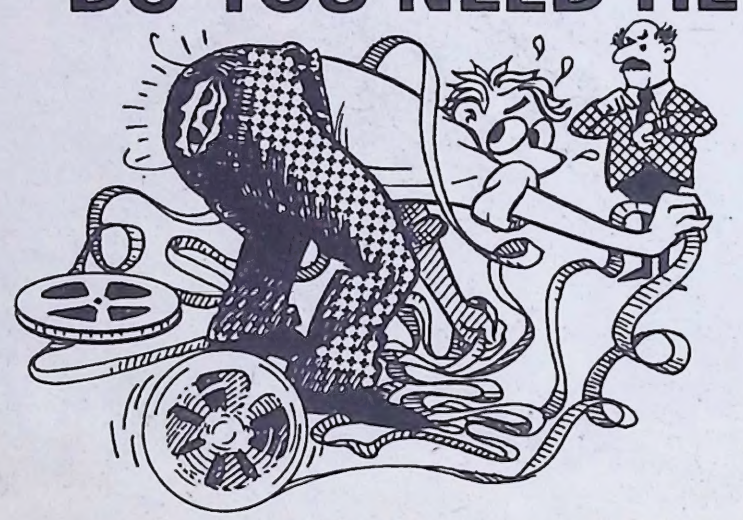

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# International Scenes

## People, Places and Events from Around the World

**Cannes notes:** No Israeli entries were accepted for Cannes this year. No reason was given officially but rumours indicate that fear of Arab terrorism is the cause. The films submitted have received good critical reaction, too. Especially for Moshe Mizrachi's new pic. His last was nominated for an Oscar and was shown at last year's Cannes fest.

The city of Chicago has been one of the few areas anywhere not to encourage location shooting. Reason was that no permits or police assistance would be forthcoming if pic showed Daley City in bad light. Now there seems to be an easing off, as Universal's The Sting, set in the 1930's, recently was allowed to shoot.

A professional **Super 8 Film Institute** has been started in New York by Alan Rogers, formerly head of the Super 8 division of Twentieth Century-Fox. Plans are for an information service, a speaker's bureau, a newsletter, and a monthly New York meeting. Rogers wants to hear from people who want to become members, or who have articles they feel would be interesting. Address is Suite 4W, 300 West 55th St., New York 10019.

**Business notes: Twentieth Century-Fox** has accomplished what businessmen consider to be a major achievement: in the space of three years they have wiped out their corporate debt of $125,000,000. Insiders can't remember the last time a movie company was clear at the bank . . . **National General theatres** in the U.S. and Canada have been sold. The 240 house chain went for an estimated $67,500,000 to the Mann Theatre Corporation of California. The chain was originally the Twentieth Century-Fox chain until anti-trust laws forced its sale in 1952. Personnel will remain the same. . . . And National General is still open for offers for its distribution wing. Actual production for the firm ceased some time ago, and its only product has really been First Artists pics.

**Back to the Past:** David Wolper is preparing a TV series to be called Hooray for Hollywood . . . A park to be built on seven acres near Orlando, Florida will have as its theme the history of movies. . . . In the wake of the success of Sid Caesar's 10 Best from Your Show of Shows, plans are for a similar pic comprising the best of Mr. Peepers.

**Really out of the past:** Abel Gance, pioneer French film-maker (worked in Cinerama and color in the mid-twenties) has plans for a trilogy with a religious thread. He says people want religion today. First projects are for pics called Christopher Columbus and Ecco Homo. He's now 84 years old.

In **porno** news, Deep Throat has been fined $100,000 by a New York judge. Pic made a profit during its run of $179,000, so all is not lost, just liberty. . . . Even the master has been affected by current hits. Russ Meyer complains that he cannot shoot with unknowns anymore; it's just too risky considering the success of Last Tango. Instead of his usual $80,000 to $100,000 budgets, he has to count on half a million, even though he now produces outside of the U.S.

**Died: Eliot Elisofon**, prizewinning photographer and film expert, at 61. Elisofon was in charge of color consultation in Hollywood for a time. He created the mood-creating hues for Moulin Rouge. He was best known for his books of pictures, and spent the last several years working for Time-Life.

Speaking of **Time**, the communications complex has reached an agreement with **Hilton Hotels** to present pay-TV in 40,000 hotel rooms across the U.S. . . .

**Other investments:** $600,000 of the budget for the David Jansen pic Sabra Command was put up by the Teamsters Union. . . . Writer Marc Norman was paid $300,000 for the screen rights for Oklahoma Crude. The paperback rights went for even more. It took him 90 days to write.

For a scene in MGM's **The Outfit**, the cast call was for 86 derelicts and bums. The director felt he needed one more, looked around, and producer Carter de Haven was offered his first movie role. . . . **Omar Sharif** is to become a grandfather this summer. . . . actress **Anna Karina's** first effort sitting in the Director's chair, called To Live Together, has been chosen for the Critics' Week at Cannes. . . . Oriental stalwart **Benson Fong** now operates a Chinese restaurant in Hollywood. He claims Charlie Chan's wisdom made him switch.

Franco Zeffirelli is trying to interest the Russian government in participating in a full version of **Dante's Inferno.** It would be filmed all over the world and cost eight to ten million dollars. . . . A remake is planned of **The Three Musketeers.** Cast includes Charlton Heston as Richelieu, Michael York as D'Artagnon, and Oliver Reed as Athos. Richard Lester is to direct.

**New products:** Electro-chemical Products of New Jersey has developed a cleaning, conditioning and dust-removing machine for film that is portable, economical ($69) and fast. Weighing two and a half pounds, it will take widths up to 70 mm. . . . Frezzolini Electronics of New Jersey has redesigned their Frezzi-cordless lightweight 16 mm newsfilm/-documentary camera. Model LW-16 now weighs 13½ lbs. including zoom lens, 400' magazine, and battery. Battery will recharge in only two hours.

The **American Film Institute** in Washington has begun a series of Film-Food-Film evenings, so that people who want to see both features have a sandwich and coffee or wine between shows. The evening is longer also because each night features a lecture by a historian or social scientist to tie in with the features.

**Brigitte Bardot** has proclaimed that she is not in favor of Women's Lib. . . . **John J. Nolan** has been unanimously elected vice-president by the board of IATSE. He replaces John Horohan, who passed away recently. . . . **Shirley Maclaine** is in China at the invitation of the government, along with several other women. They are there to study the woman's role in Chinese life, and will shoot some film of their journey if permission to do so can be arranged.

**Casting:** Sam Waterston will play Nick in Paramount's The Great Gatsby . . . Liza Minnelli has announced that her next film will be for her father, Vincente Minnelli. Titled Film of Memory, it will shoot in late September in Italy and Germany. It's based on a true person in 1935 . . . Ringo Starr appears in That'll Be the Day, a story of, yes, the Fifties . . . A documentary of the Manson family is to be released, including footage never before shown . . . Burt Lancaster and Robert Ryan will appear in a film about two men who try to assassinate President Kennedy. Ryan has never believed the Warren Report . . .

Bob Fosse will play a snake in a Derby hat in Stanley Donen's The Little Prince . . . Milton Berle will play an eighty-year-old man in Too Late to Smell the Flowers . . . Goldie Hawn will appear in The Girl from Petrovka for Universal.

**Last Tango** has grossed $12,000,000 in Europe since it started playing in December . . . **Sounder's** domestic gross has now exceeded eleven million. . . .

Warner Bros. will film **The Tower**, a suspense film featuring a Titanic-type disaster in the world's tallest office building . . . Huckleberry Finn is the next Readers Digest-United Artists project . . . Sleuth has been chosen as the Royal Charity premiere at the Odeon Marble Arch in London. Princess Margaret will attend and the event is sponsored by the Variety Club . . . A record 415 prints were ordered for MGM's Solyent Green.

**The Exorcist**, William Friedkin's latest, will not have any music. Special NASA equipment is being used to create sounds never before heard by the human ear.

# Books

Continued from page 25

Born in 1909, he came to Hollywood in 1929 as a dialogue writer. During this period he created the classic W. C. Fields lines "My Little Chickadee" and others. In the mid-thirties he produced for MGM, a period he calls his Black years.

Finally in the early Forties he moved to Fox to write and direct. *Eve* came up in 1950, and in the book he describes the making of it, and his view of the people involved. The script treatment took three months to write; then a few weeks for the screenplay. He chose the cast — Bette Davis was a second choice, but he claims his first, Claudette Colbert, could have equalled Daris' performance simply because each was a skillful actress.

The production was a happy experience for those involved, except the studio because it came in over-budget and behind schedule.

What is best about Mankiewicz' descriptions of the making of the film are his revelations about how he thought of the characters, his recounting of why Bette Davis was not the terror he had been warned to expect, and especially his tangents.

Everything from the auteur theory to the insight into the entire film industry (the only group that has never claimed unhappiness is the projectionists — they must be kept happy or no films are shown) are discussed. Plus certain actors, and general comments on the various aspects of his craft.

It is true that Mankiewicz believes in what he calls "the heresy that the word is as important as the lens." And we should be thankful he does; it enriches us.

And we should all write Twentieth Century-Fox to enrich Mankiewicz a little more. Because Fox owns Eve, Joseph Mankiewicz never received money or credit for *Applause*, the Broadway hit show.

# Canadian Box Office Statistics

| DISTRIBUTOR | FILM | CITY | THEATRE (seats) | LENGTH OF RUN | TOTAL GROSS |
|---|---|---|---|---|---|
| Ambassador | This is Cinerama | Toronto | Glendale (704) | 4 days | 10,800 |
| | Vault of Horror | Toronto | Multiple | 1 week | 41,300 |
| Astral | Charlotte's Web | Calgary | Two Theatres | 1 week | 18,000 |
| | | Edmonton | Plaza No. 1 (526) | 1 week | 10,000 |
| | Innocent Bystanders | Calgary | Stampede Drive-In | 2 weeks | 14,000 |
| Cinepix | Ginger | Vancouver | Eve | 2 weeks | 9,800 |
| | Happy Hooker From Amsterdam | Toronto | Eve (718) | 4 weeks | 23,000 |
| Columbia | Lost Horizon | Toronto | Carlton (2186) | 6 weeks | 113,000 |
| | | Montreal | Place du Canada (815) | 4 weeks | 33,000 |
| | Shamus | Toronto | Hyland No. 1 (800) | 5 weeks | 60,000 |
| | | Vancouver | Vogue (1234) | 1 week | 13,000 |
| | Nicholas & Alexandra (French) | Quebec City | Dauphin (623) | 2 weeks | 11,000 |
| MGM | Soylent Green | Toronto | Uptown No. 1 (949) | 1 week | 17,200 |
| | | Montreal | Loew's (2056) | 1 week | 14,800 |
| | | Vancouver | Capitol (1394)-Multiple | 1 week | 28,400 |
| | | Calgary | Two Theatres | 1 week | 13,400 |
| Mutual Films | The Family | Montreal | Multiple | 2 weeks | 79,858 |
| Paramount | Brother Sun Sister Moon | Toronto | Hollywood (696) | 17 days | 24,200 |
| | | Vancouver | Downtown (696) | 10 days | 14,100 |
| | | Ottawa | Capitol Sq. No. 1 | 10 days | 8,600 |
| | | Halifax | Scotia Sq. (724) | 10 days | 9,700 |
| | | Edmonton | Garneau (631) | 10 days | 10,600 |
| | Once Upon A Time In the West (French) | Montreal | Dauphin (687) | 67 weeks | 315,000 |
| | Caesare and Rosalie | Montreal | Cremazie (710) | 10 weeks | 83,000 |
| | Godfather (French) | Montreal | Villeray (716) | 17 weeks | 356,000 |
| 20th Century-Fox | Poseidon Adventure | Toronto | Multiple | 18 weeks | 750,279 |
| | Heartbreak Kid | Toronto | Hollywood S. (917) | 6 weeks | 101,397 |
| | Sleuth | Toronto | University (1382) | 7 weeks | 206,381 |
| | | Vancouver | Stanley (1042) | 2 weeks | 42,714 |
| | | Montreal | Atwater No. 1 (1096) | 6 weeks | 95,164 |
| | Sound of Music | Toronto | Eglinton (846) | 6 weeks | 97,236 |
| | | Montreal | Seville (1148) | 6 weeks | 59,333 |
| | | Vancouver | Ridge (800) | 6 weeks | 58,821 |
| | The Effect of Gamma Rays on Man-In-The-Moon Marigolds | Toronto | Towne (674) | 2 weeks | 27,172 |
| | Sounder | Ottawa | Capitol Sq. | 20 weeks | 86,004 |
| | Discreet Charm of The Bourgeoisie | Toronto | International (557) | 1 week | 8,472 |
| Universal | Nelson Affair | Toronto | Fairlawn (1164) | 2 weeks & 2 days | 25,278 |
| United Artists | NO INFORMATION AVAILABLE | | | | |
| Warner Bros. | 5 Fingers of Death | Montreal | Capitol (2378) | 1 week | 24,800 |
| | | Toronto | Yonge (1639) | 1 week | 33,300 |
| | | | Northwest Drive-In | 1 week | 16,300 |
| | | | Scarboro Drive-In | 1 week | 15,200 |
| | | Hamilton | Century (705) | 1 week | 12,700 |
| | | Edmonton | Towne (525) | 1 week | 8,400 |
| | | Vancouver | Orpheum (2872) | 1 week | 17,400 |
| | Deliverance | Toronto | Uptown No. 3 (408) | 2 weeks | 13,300 |
| | | | Skyline No. 1 (293) | 4 weeks | 19,800 |
| | Class of '44 | Toronto | Uptown No. 2 (605) | 2 weeks | 41,200 |
| | | Hamilton | Avon (663) | 2 weeks | 22,000 |
| | | Waterloo | Waterloo (512) | 1 week | 7,200 |
| | | Montreal | Place Ville Marie (740 | 1 week | 11,500 |
| | | Winnipeg | Polo Park (406) | 1 week | 10,600 |
| | | Calgary | North Hill (762) | 1 week | 12,100 |
| | | Vancouver | Fine Arts (517) | 2 weeks | 19,400 |
| | | Burnaby | Lougheed | 2 weeks | 22,700 |
| | Clockwork Orange Fr | Montreal | Mercier (891) | 8 weeks | 82,700 |

# Digest Casting and Positions

**Are you looking for actors, technicians, teachers? We will provide a FREE listing in this column to help you. Send your information to Casting, The Canadian Film Digest, 175 Bloor St. East, Toronto 5. ANY personnel, not only movie people, are eligible.**

**Actors' Showcase**
**Winnipeg**
Actors' Showcase urgently needs local male and female dancers and singers for a contemporary "dance choral" company being formed. Applicants should have some dance (jazz, ballet, etc.) or singing training or experience. Contact Actors' Showcase, 322 Smith St., Winnipeg (204) 943-2689.

**The Bomar Group**
**Toronto**
Casting for two leads in low-budget action feature. Shooting early summer. Professional experience not necessarily required. Male 30-45, overweight factory worker type. Female 18-23, dark-haired, defiant, childlike look. Send pictures and resume to: The Bomar Group, 20 Prince Arthur Ave., Suite 3G, Toronto 5.

**Community Producers**
**Toronto**
Community Producers have a LIP grant and are looking for actors who are looking for a play, playwrights who are looking for actors and directors looking for both. In short they have openings for all for the use of VTR and filming of local, non-commercial community affairs programming, as well as cross-Canada non-commercial and educational programming. Contact: Jon Stanley, 736 Bathurst St., Toronto 4, Ont.

**Eldon Associates**
**Montreal**
Performers needed (AF of M members only): singing pianists/ organists-accordionists. Male or female bilingual (French and English); Mariachi groups (5-7 members); young exotics (singles or duos); ethnic musical groups; all girl (or mostly girls) show and dance groups; comedy musical combos; black duos or trios, organ/piano and drums — and if a third instrument — bass, guitar, or horn; experienced female nudes for lounge work (body paint by numbers). Please forward resume, sample photos, price and availability dates to: Eldon Associates International Ltd., 3465 Cote des Neiges, Suite 1, Montreal 109, Quebec.

**Globe Theatre Productions**
**Regina**
Globe Theatre is now accepting resumes and photos for their 73-74 season for two companies: school tour, Sept. to Dec. and Jan. to June; adult company touring, Sept. to Dec. and Feb. to Apr. Auditions in the Toronto/ Montreal area are May 21 to 25. Appointments to be made from Regina and place of auditions to be announced. Send photos and resumes to: Mr. Kenneth Kramer, Globe Theatre Productions Ltd., 200 Lakeshore Drive, Regina, Man. S4S 0A4.

**Hobel Leiterman Productions**
**Toronto**
Screenplays or script-outlines for feature length dramatic productions wanted. All submissions will be given careful reading with a view to production in Canada. Please mail with self-addressed return envelope to: Hobel-Leiterman, 573 Church St., Toronto, Ont. M4Y 2E4.

**Intercom Productions**
**Toronto**
Intercom Productions is looking for actors to play: a singing fairy (Julie Andrews type); a "friendly little old toymaker" role; and a boy between the ages of 8 and 12, for a children's TV show. Accomplished actors only. Resumes and photos to 1623 Yonge St., Toronto 7, Ontario.

**Italian Edu-Art Service**
**Toronto**
Semi-professional group with LIP grant looking for non-Equity actors and actresses preferably bilingual (Italian). Photos and resumes to Italian Edu-Art Service. Frank Spezzano, 33 Brandon Ave., Toronto, Ont. (416) 536-2343.

**Land Of The Young**
**Ottawa**
Land Of The Young is participating in Festival Canada presenting Robin Hood by Peter Mannering and Ahtushmit by Jeremy Gibson. Contact the Equity office for appointment (416) 924-1133 or write to A.E.A., 35 Hayden St., Toronto 5, Ont.

**McGill University**
**Montreal**
Applications are invited for a one-year temporary appointment in the English department's Drama and Theatre program for the academic year 1973-74. Applicants expected to offer courses in a least two of the following: directing; period and style in the theatre; voice and speech; modern acting. Direction of a major production is also a possibility. Appointment would be at the rank of assistant professor, salary in the range of $11,500. Applicants should hold Ph.D. and have a strong background and interest in both English literature and theatre. Deadline May 1. Applications to Director of Drama, Department of English, McGill University, Montreal, P.Q.

**Northern College**
**Kirkland Lake, Ont.**
Northern College is seeking applicants to teach secondary school-age students and adults at a 10-day summer school. All-round background in theatrecraft is desired. Excellent classroom and theatre facilities available on campus. Availability dates: Aug. 11 to 22. Salary: $510 or $40 per instruction day, plus $15 per day to cover room, board and roundtrip transportation. Send confidential application in writing, with resume and references by May 2 to: Junior School of the Arts, c/ o Alan Raeburn, Theatre Ontario, 559 Jarvis St., Toronto. Ont. M4Y 2J1.

**Palisade Arts**
**Jasper**
Palisade Arts (formerly Summer Playhouse, Jasper) is now casting for the coming summer season in Jasper. Applicants should be available for rehearsal from April 17. Season opens June 15. Three shows cycle-repertory plus variety shows. Graduate theatre students or non-Equity actors preferred but all applications considered. Fall tour planned, therefore applicants must be available until November. Auditions in Calgary. Please submit detailed resume and photos to D. Michael Dobbin, Administrative/ artistic director, 1 — 517 13th Avenue S.W., Calgary T2R 0K4. (403) 269-2037.

**Patti Payne**
**Toronto**
Shooting has begun for CBC-TV's eight one-hour episodes of Pierre Berton's National Dream. Casting here and points west — mostly men in the 30-60-year-old range. Documentary to be shot across Canada from the end of February until mid-July. Director is Eric Till and producer is Jim Murray. Photos and resumes to Patti Payne, 2264 Lakeshore Blvd. West, Toronto 500, Ontario.
**Also:**
For a CBC one-hour anthology drama: a German couple in their mid- to late-thirties; businessmen in their forties and fifties; thirtyish lawyer-type with contemporary look. Another Anthology is to be announced soon.

**Playwrights' Workshop**
**Montreal**
Playwrights' Workshop is looking for a director of theatre workshop classes; a good administrator who can, if he likes, teach as well. Some 10 to 15 classes from basic acting for teens and adults, through specialty courses such as voice, movement, mime, etc. Playwrights' Workshop has three areas of concern: development of plays; production of the best of these and training of actors and production people to fill the various on and off-stage roles. With their recent move to new quarters, expanded program of classes, productions, etc. are planned. Resumes to Carol Libman, Executive Secretary, Playwrights' Workshop, 410 St. Pierre, Montreal 125, P.Q.

**Simon Fraser University**
**Burnaby, B.C.**
Applications are invited for positions of university co-residents in theatre arts: acting/ directing and technical/ design. Co-residents in theatre arts head the theatre area of the credit-free arts program of the Centre for communications And The Arts. The theatre area will emphasize workshops in all aspects of theatre. Small productions will arise from the on-going workshops. The co-residents may accept freelance assignments in December 73 and April 74 with the prior approval of the director of the Centre for Communications And The Arts. They are particularly interested in recruiting the co-residents in Theatre Arts from Canada and applicants are encouraged to apply in pairs. Salary for each position $7,500 per 8-month contract. Dates of employment August 1, 73 to April 30, 74. Deadline April 27. Resumes should accompany the application and list three referees who would have a knowledge of the applicants' work as well as noting details of recent and forthcoming performances in the Lower Mainland where appropriate. Apply to: Director, Centre for Communications And The Arts, Simon Fraser University, Burnaby 2, B.C.

**Theatre for the Physically disabled**
**Toronto**
Volunteer actors and actresses, professional or amateur wanted to work with the newly formed Theatre for the Physically disabled, regarding social consciousness of minority groups in society. Please send a resume with recent picture to: Theatre for the Physically Disabled, 596 Church St., Apt. 2, Toronto 5, Ontario, or phone (416) 922-9207.

**Theatre Calgary**
**Calgary**
Applications are being sought for Theatre Calgary's 1973-74 season. Interviews will be scheduled later this spring: Production manager (seasonal to annual,) experienced; resident set designer (seasonal) possibly combined with costume designer, experienced; technical director and lighting designer (seasonal), experienced; costume designer and/ or cutter (seasonal), experience desirable; experienced Equity stage manager (seasonal); carpenters (seasonal); technical assistants who in exchange for minimal salary will receive first hand experience working under professionals in active theatre. Openings in areas of shop assistants (sets and props); sound and light operators and costume assistants. Send all applications with resume and references marked confidential to: Harold G. Baldridge, Artistic Director, Theatre Calgary, 211 — 11 Avenue S.W., Calgary T2R 0C2, Alberta.

**Toronto Film-makers Co-op**
**Toronto**
Toronto Film-makers Co-op is looking for scripts for low-budget feature films. All scripts will be read by at least three film-makers and critiques and will be returned to each writer. Investments for the films will be sought through the CFDC and private investors. Deadline is May 1 for fall production. Next deadline September 1. Contact: Toronto Film-makers Co-op, Room 201, 341 Bloor St. W., Toronto 5, Ont. M5S 1W8.

**University of Alberta**
**Edmonton**
Drama Department requires M.F.A. in design or professional equivalent, to teach in areas of undergraduate stagecraft, production, design and graduate design. Experience in professional theatre desirable, competence in costume, scene and lighting design, teaching experience desirable. Will design one or two main stage productions per season. Salary and rank negotiable to $12,900 at level of assistant professor (subject to budget approval). Position available July 1st, 1973. Write: Thomas Peacocke, Chairman, Department of Drama, University of Alberta, Edmonton, Alta.
**Also:**
Drama department requires M.F.A. or M.A. (drama or equivalent to reach oral communication, voice and speech, improvisation and/ or creative drama, and possibly introductory course in theatre art. Teaching experience necessary. Salary and rank negotiable to $12,900 at level of assistant professor (subject to budget approval). Position available July 1st, 1973. Write: Thomas Peacocke, Chairman, Department of Drama, University of Alberta, Edmonton, Alta.

**Video Theatre**
**Toronto**
Somewhere in this country someone is quietly or not-so-quietly making video tapes. Where are you? Speak. We are looking for material of good quality to rent for viewing in video theatre. Opening Apr. 26. Contact: 15 Video, Box 878, Postal Station A., Toronto, Ont. M5W 1G3. (416) 869-1589.

**Paul Newman is catching up on the First Artists story in the Digest.**
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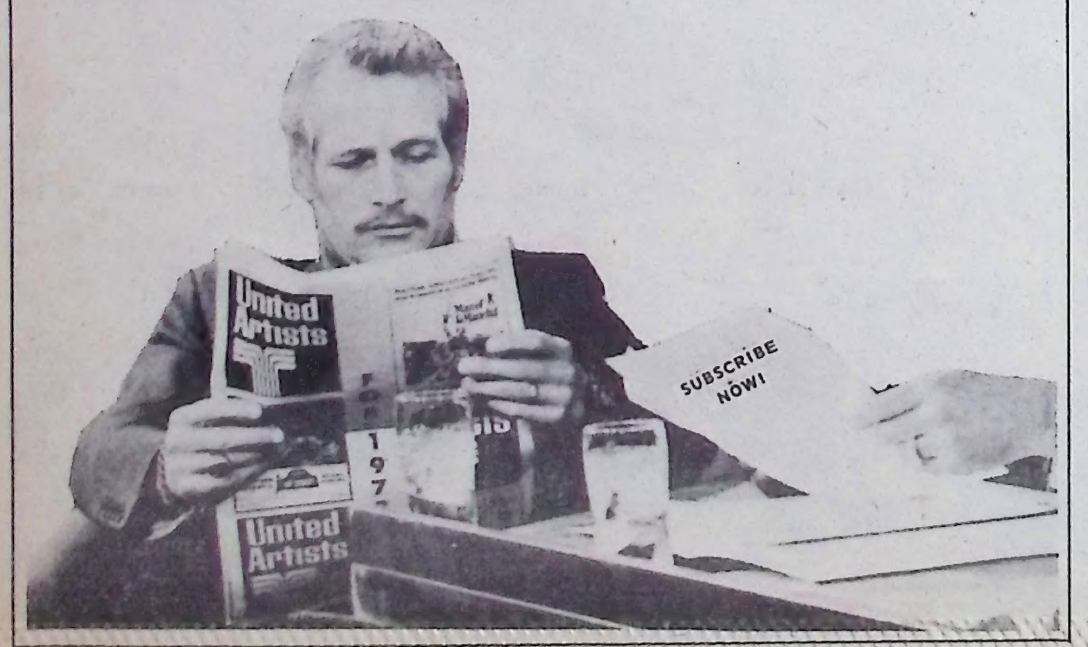


# Digest Movie Quiz

1. Who was the MGM costume designer, married to Janet Gaynor, responsible for the square-shouldered dresses of the Forties?

2. What was Judy Garland's real name?

3. Name two actors who played Cole Porter, and the films they played him in.

4. Later to become a popular novelist, this actress' early writings also aroused interest. At her 1935 divorce trial, her diaries created headlines because they contained the names of Hollywood's best lovers. Name the star.

5. Who played the title role in the film of L'il Abner?

6. Identify the movie from the dialogue and name the actor or actress who said it: "We'll start with a few murders. Big men. Little men. Just to show we make no distinction . . . Even the moon is frightened of me, frightened to death."

7. Who was the actress who married the Marquis de la Falaise de la Coudraye?

8. In one of his first films, he tried to win Katherine Hepburn away from Spencer Tracy in Adam's Rib. Name him.

9. Who played Mickey Rooney's father in the Andy Hardy series?

10. All the following stars played the same role in either the original or a remake of a certain film. Name the film and the remake (s). Bebe Daniels, Bette Davis, Mary Astor, were the stars.

Answers:

1. Adrian. 2. Frances Gumm. 3. Cary Grant in The Cole Porter Story or Night and Day. Ron Randall in Kiss Me Kate. 4. Mary Astor. 5. Peter Palmer. 6. Claude Rains as the Invisible Man. 7. Gloria Swanson. 8. David Wayne. 9. Lewis Stone. 10. The Maltese Falcon, Satan Met a Lady, The Maltese Falcon.

# Digest Classified Ads

Do you have an article to sell, a service to supply, a position to fill? Place your ad in the Digest Classified for only 80 cents per line. Send your copy to Classifieds, The Canadian Film Digest, 175 Bloor St. East, Toronto 5.

**Wanted:** Collector will buy old Film Daily Yearbooks, posters, stills, films. George Hoskins, 111 Chudleigh St., Toronto 12. Phone (416) 928-3784.

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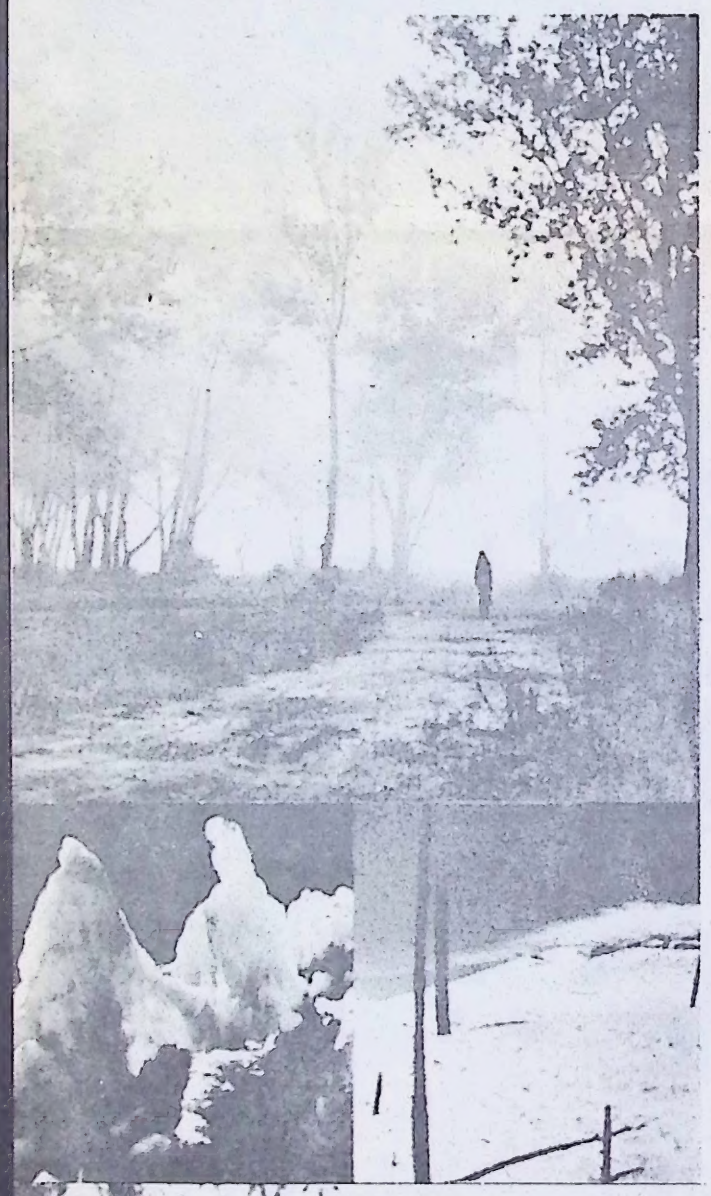

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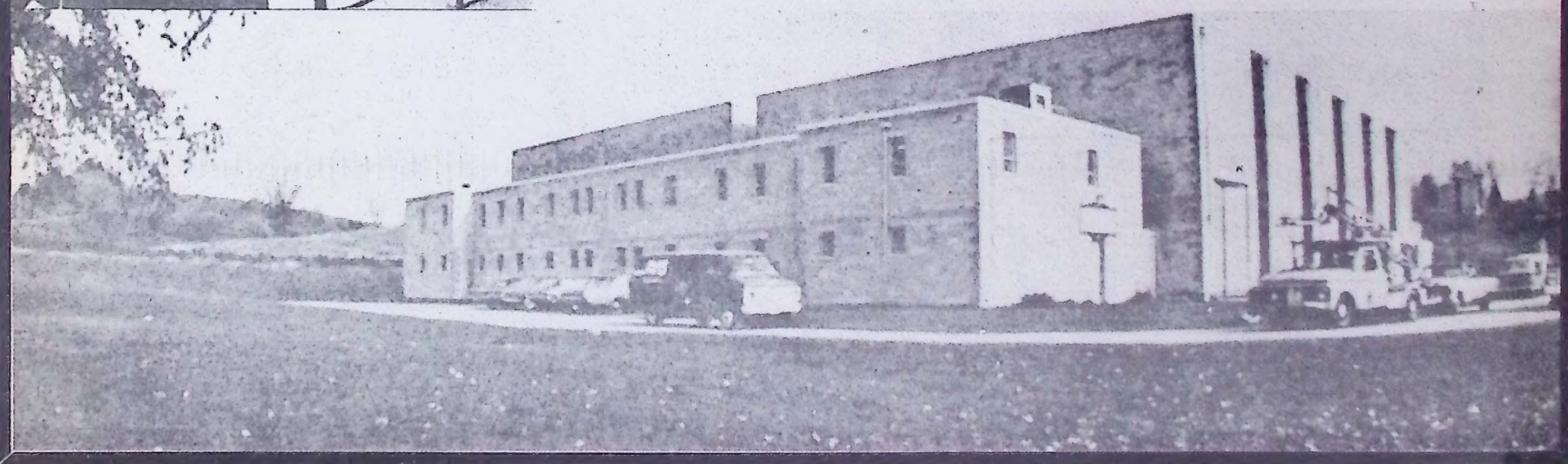
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